Smithsonian

January 1984

The great British nanny: still around, but her image is changing (p. 96)

The piano is a Steinway
The crystal is by Baccarat
The books are Easton Press

XXXVI

For in the Market-place, one Dusk of Day,
I watch'd the Potter thumping his wet Clay:
And with its all obliterated Tongue
It murmur'd—"Gently, Brother, gently, pray!"

XXXVII

Ah, fill the Cup:—what boots it to repeat
How Time is slipping underneath our Feet:
Unborn To-MORROW, and dead YESTERDAY,
Why fret about them if To-DAY be sweet!

XXXVIII

One Moment in Annihilation's Waste,
One Moment, of the Well of Life to taste—
The Stars are setting and the Caravan
Starts for the Dawn of Nothing—Oh, make haste!

XXXIX

How long, how long, in infinite Pursuit
Of This and That endeavour and dispute?
Better be merry with the fruitful Grape
Than sadden after none, or bitter, Fruit.

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(continued on next page)

All books shown much smaller than actual size.

This is the collection that has revived the gracious custom of collecting, displaying and enjoying fine leather-bound books.

(continued from previous page)

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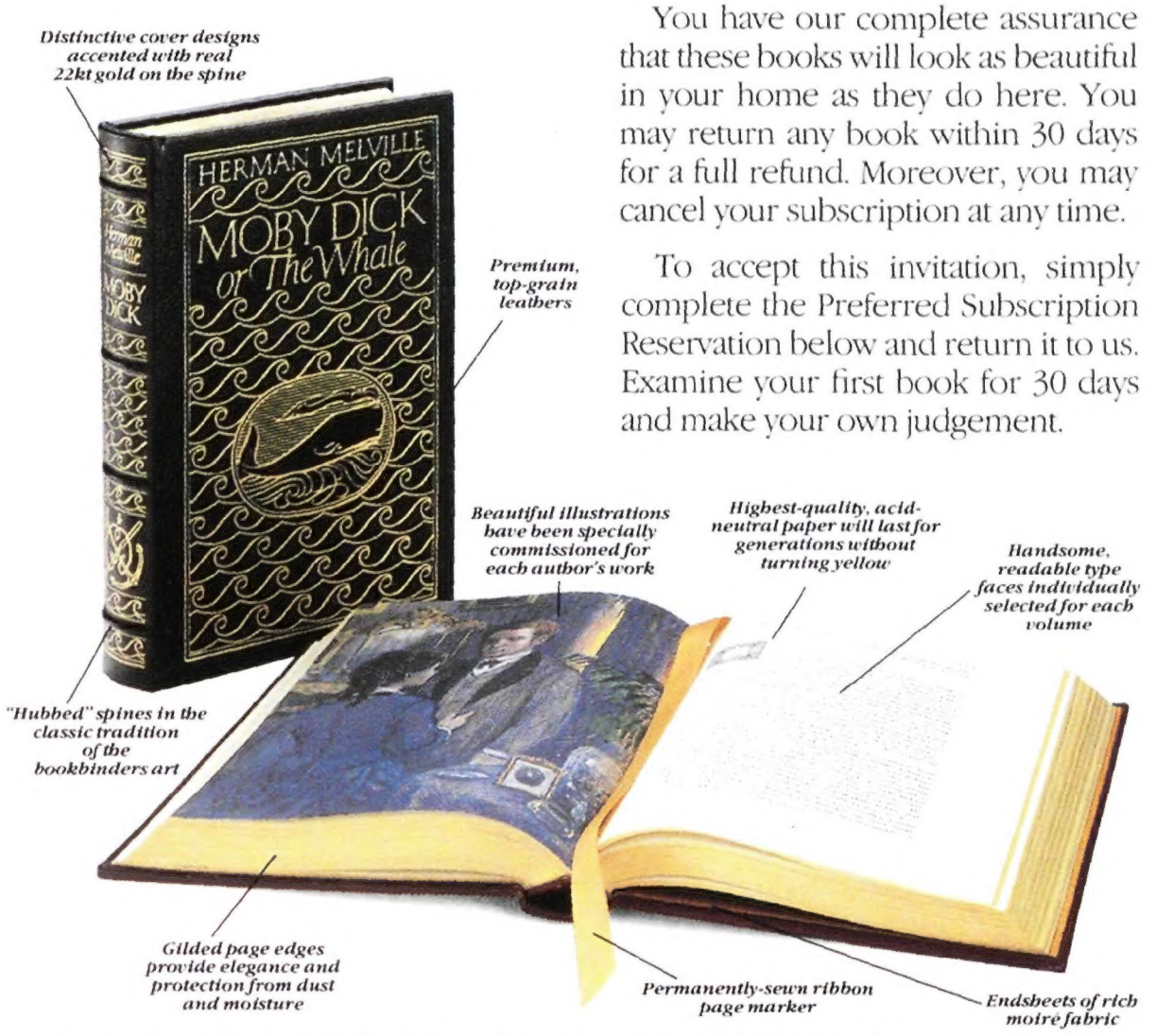
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Smithsonian

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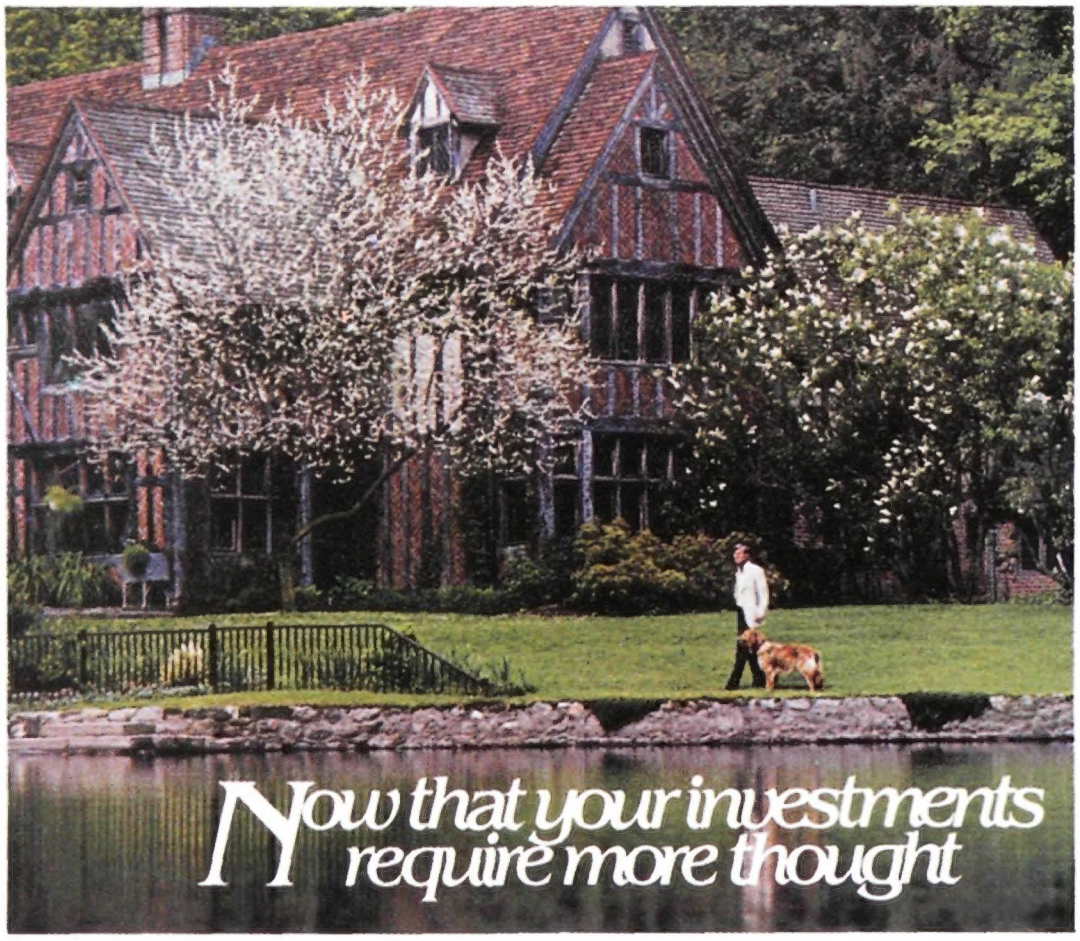

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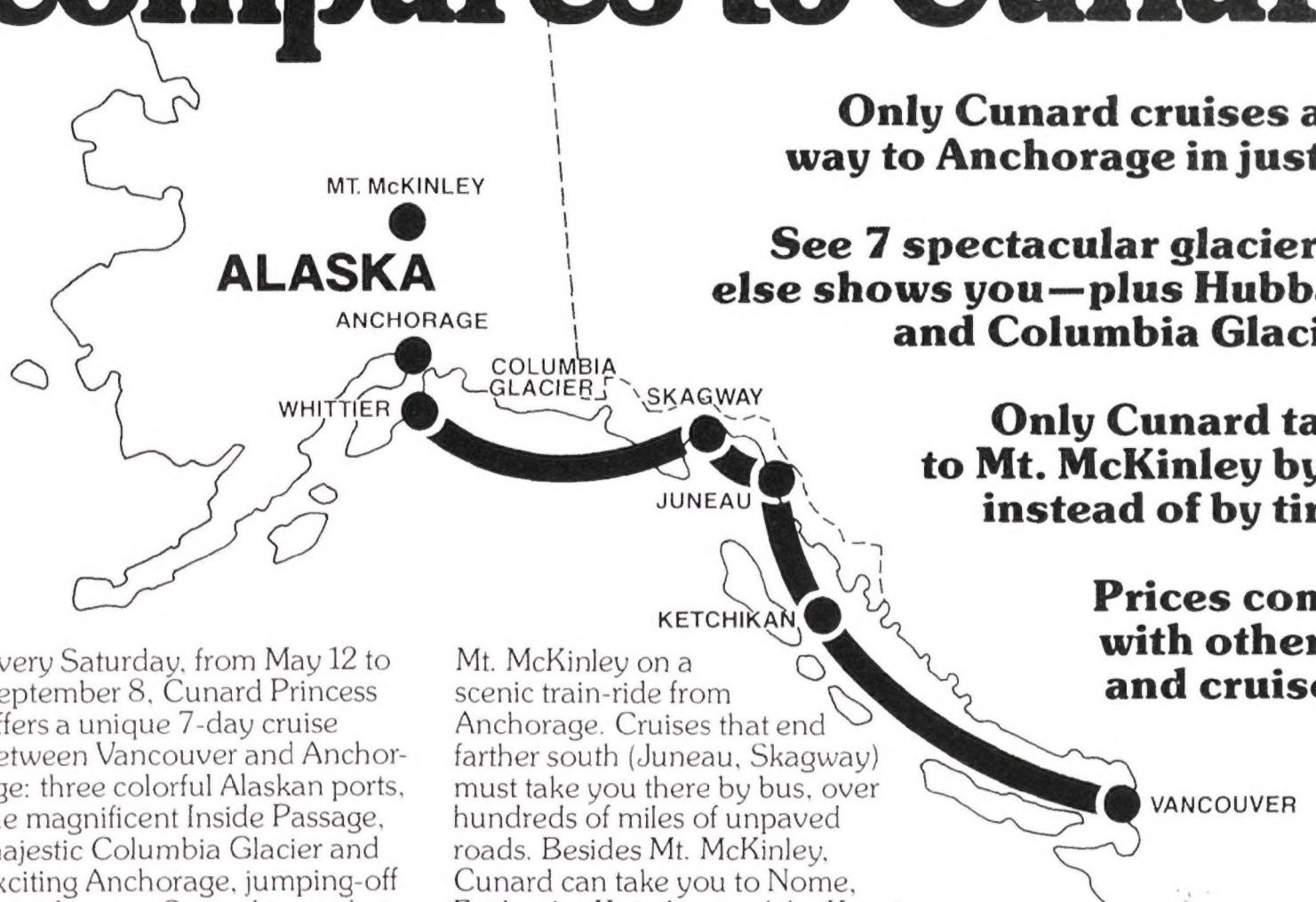

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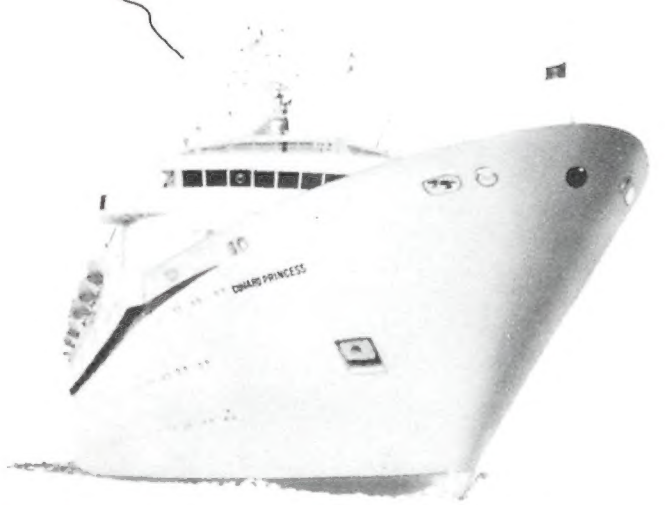

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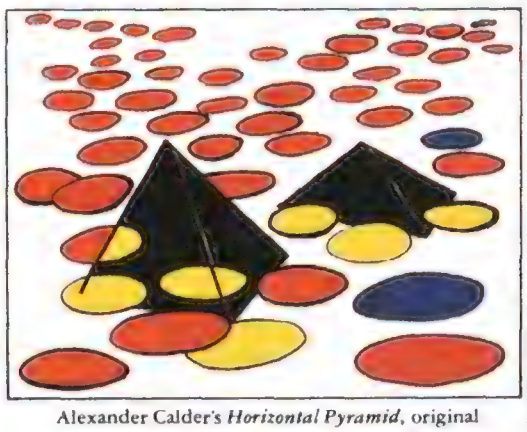

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Secretary Ripley's comments

The view from the castle

The 200th anniversary of manned flight reminds us of the Smithsonian's role in developing air and space technology

The year just ended was the 200th year of manned flight, and the Smithsonian, as a perennial anniversary celebrant, has recognized the ascension of the Montgolfier brothers' balloon, along with paying appropriate attention to the Institution's own part in the history of air and space. In these days, when we are warned to expect a vast technology transfer to other nations, there is still one area in which the United States is paramount: the development of the technology of air and space.

The Smithsonian's own involvement bears witness to this. Our first Secretary, Joseph Henry, brought to President Lincoln's attention the possibility of surveillance of Confederate troop movements from balloons, introducing to him Thaddeus S. C. Lowe, the pioneer balloonist. The third Secretary, Samuel P. Langley, an astronomer, experimented with flying machines, finally developing an "aerodrome" which flew, unmanned, for 90 seconds over the Potomac in 1896. Meanwhile, over the succeeding years, the collections of this Institution—documents, records and aircraft—have produced a triumphant testament to American inventiveness, and our National Air and Space Museum with its stupendous popularity is witness to the fact.

In historical terms 1896 seems like yesterday. When the astronauts came back from the moon in 1969 and presented us with a moon rock, the fifth Secretary, Dr. Charles Greeley Abbot—who had been Langley's assistant and anxiously watched his experimental flight over the Potomac from a castle tower, so as to give the word to Western Union—was sitting in the audience. He observed the astronauts and their moon rock with perfect equanimity, for his 75 years of solar research had given him complete familiarity with the Earth's major satellite. In 1972 it was proposed to the International Astronomical Union that a crater on the moon be named for Dr. Abbot, an honor reserved for few—and always deceased—scientists. It was pointed out that Dr. Abbot was far from dead, though 100 years old. An exception was made, and at a subsequent meeting the crater was named for him.

Now the Smithsonian is planning a branch facility at Dulles Airport to house some of the larger elements planned for our collection—a Boeing 747, a Concorde, a space shuttle orbiter. The shuttle, which can provide regular and dependable delivery service to space, just as daring pilots began airmail service in 1918, will soon launch a space telescope designed by the national community of astronomers. It will outstrip the light-gathering capacity of a ground-based telescope by some 100 times, and allow us to look to the edge of the Universe and its beginnings.

NASA, whose own launching came from the National Advisory Committee on Aeronautics, pioneered by the Smithsonian in 1915, celebrated last fall its 25th birthday. The Institution was proud to help play host to that wonderful organization when President Reagan came to cut the cake and make a few remarks. I like what he said about NASA's space shuttle: "What you've proven with the success of this new transportation system is that there is never a time when we can stop moving forward, when we can stop dreaming." That, to me, is the epitome of America.

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To put together this collection, The Franklin Mint made special arrangements with the central banks or monetary authorities of more than 100 coin-issuing nations—and with the individual postal authority of each of those nations. Every country that regularly mints and issues coins will be represented except where government regulations or restrictions on availability prohibit.

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- All of the circulating coins from each of the coin-issuing nations will be included.
- Each coin in every set will be in mint-fresh condition.
- Every coin set will be sealed in its own individual cachet, designed especially for this collection.

- Each cachet will be officially stamped and date-canceled, and will be postmarked in the country that issued the coins.
- The complete collection will be available only by subscription.

Coin Sets of All Nations will not be sold through any coin dealers, stores or even national banks in this country or abroad. The collection can only be acquired directly from The Franklin Mint.

Educational and enjoyable for every member of the family

Many of the coins are outstanding for their beauty, their historical significance and the themes they represent. The coinage of Greece, for example, evokes its rich classical heritage: the 20 drachmai portraying the great statesman Pericles. The coinage of Japan features the 100 yen coin with its lovely design of cherry blossoms.

The coinage of Austria consists of 8 different coins, with the 5 schilling piece showing a Lippizaner stallion of the renowned Spanish Riding School in Vienna. The coins of Indonesia depict the exotic birds of that land, and the coins of Fiji ceremonial objects unique to the culture of this island people. By contrast, the coinage of Sweden is very formal: the 1 Krona bearing a classic portrait of King Carl Gustaf and the 50 Ore featuring the royal monogram and the Swedish Crown.

These official coinage sets form a collection of infinite variety—and include coins of many different shapes: round, octagonal, twelve-sided, scalloped. And they are minted in a variety of metals: bronze, copper, brass, nickel and cupro-nickel.

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To enable you to store and protect your coinage cachets, a set of four handsome hardbound cases will be included as part of the collection. In addition, a specially written folder will be sent with each coinage set. It will give important facts about the country represented and background information on its coinage.

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Subscription applications are being accepted at this time. But because of the difficulty of obtaining a sufficient quantity of *mint-fresh* coins for every nation represented, it is important that your application be mailed promptly. (A future opportunity to subscribe may be offered but cannot be guaranteed.)

To subscribe for this complete series of coinage sets from around the world, be sure to mail your application to The Franklin Mint, Franklin Center, PA, by February 29th.

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Letters to the Editor

Mules

Dear Sir: Your lovely November 1983 article overlooks the fact that mules were often the riding animal of royalty.

When aged King David proclaimed Solomon his successor, he ordered that Solomon ride David's own mule.

The emperors of Ethiopia rode mules. Haile Selassie, during the 1930s when I lived in Addis Ababa, had a beautiful mule with a comfortable, ambling gait. A riding horse there and then cost a small fraction of a riding mule; being transported on the latter was like sitting in a rocking chair, and the beast was tireless.
James L. Rohrbaugh
Seattle

Dear Sir: You conjured up childhood fears and smells. Mule-trading day was the fourth Saturday of every month in Mercer, Tennessee (pop. 750) on the back lot of Daddy's store. Farmers would bring their fly-bitten, tail-flappin,' ear twitchin' beasts to swap and sell. Business was brisk. The lot lay between the back door of the store and Grandmother's house. I would go to her to escape the noise and confusion, and she would relate Isaiah's prophetic vision of the kingdom of Christ when people would ride "out of all nations upon horses, and in chariots, and in litters, and upon mules, and upon swift beasts, to my holy mountain Jerusalem" (Isaiah 66:20).

I wasn't sure when I would have to make the trip, but my young heart secretly prayed for a chariot or a swift beast, as I was desperately afraid of mules.
Nancy Pennington-White
Jackson, Tennessee

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Dear Sir: My dad, a Nebrasky farmer, owned a jack and a jenny in the 1920s. Jack was one of a kind. He measured fences with his chest, then was up and over and away. He was expert at lifting a latch or two to get into the garden and browse on the shrubs and flowers, or drink from the lily pond. For some mulish reason of his own, he always closed the latches behind him.

Dad's reaction to being awakened at 5 A.M. by a mule braying beside his bedroom window was to hit the floor, all six feet of him, at a jump, grab the nearest weapon—usually my brother's baseball bat—and head for the back door bent on murder, to find Jack nonchalantly cropping alfalfa a quarter of a mile away.
Thelma N. Rodekohr
Battle Creek, Nebraska

Dear Sir: My grandmother grew up during Reconstruction in rural Georgia and was a great horsewoman. She raised and trained a mule colt, Captain, for a saddle mount, and always said Cappie could single-foot better than any horse in the county—when he wanted to.
Leslie Andalman
Encino, California

Dear Sir: Whenever I think of mule riding I think of poet Octavia Corneau and her ill-fated crush on fellow poet Vachel Lindsay. "I liked him a lot," she said, "but I had to give him up. Vachel's idea of a date was riding tandem on a mule along the rim of the Grand Canyon in a driving rain singing 'Washed in the Blood of the Lamb.' "
Charlee W. Wilbur
Cummington, Massachusetts

Theodore Roosevelt

Dear Sir: Before you discard this letter with a cry of releef, let us not forget T.R.'s ambitious, albeit unsuccessful, attempt to reform the English language through "simplified," or phonetic, spelling—for instance, "altho" instead of "although."

People think of him dashing up San Juan Hill, sword in hand, and regard him as a warmonger who for three years urged us to join the Allies in World War I. They forget that he was awarded the Nobel Peace Prize for mediating the Russo-Japanese war.
Louis E. Cahn
Baltimore

Dear Sir: Edmund Morris' article reminded me of my father, Pietro Cipolla's story about TR. Papa joined the army in 1900, soon after he arrived in the United States from Sicily. When one of his buddies received an assignment as aide-de-camp to Roosevelt during the President's visit to their unit, Papa paid his friend $10 for the privilege of changing places with him. There is a picture of Papa sitting crosslegged on the ground at Roosevelt's feet—looking as though he is about to break out in a big grin.
Elena Klein
Redwood City, California

University of Texas

Dear Sir: As a native Texan laboring at what could be called the brain level, I was amused by your story about the centennial of the University of Texas at Austin.

Oil! Football! Imports! Those are the only answers the state of Texas and its University can give to questions of intellectual and academic status. So, if we hire Nobel Laureates, buy a Guttenberg Bible, bring Jim Michener down to write a book or accumulate a bigger endowment than Harvard—maybe we can be as good as they are!

The University of Texas will never develop greatness until the state itself overcomes its enormous intellectual inferiority complex, and neither will happen until they cease measuring themselves against the portraits of others and start looking in the mirror. Harvard and the University of Michigan may or may not be among the greatest schools in the land, but it's a cinch the University of Texas will never be as long as it tries only to purchase a resemblance to them.

Incidentally, would SMITHSONIAN send a University of Texas graduate to do its story of a major Harvard anniversary?
A. C. Greene
Dallas

Volunteer Fire Departments

Dear Sir: My native city, Gretna, Louisiana, on the west bank of the Mississippi across from New Orleans, claims one of the oldest volunteer fire companies in service in the United States, the David Crockett Fire Company No. 1. It has operated continuously since May 7, 1844; until it was renamed in honor of the American hero on May 12, 1874, it was the Gretna Fire Co.

Gretna has another volunteer fire department, the Gould Fire Company, named in honor of Jay Gould. His railroad interests established Gouldsboro, incorporated into the City of Gretna early in this century.
John W. Leinhardt
Gretna, Louisiana

Robots

Dear Sir: Robots are comparatively new, but their progenitors, automata, go back more than 2,000 years. In 400 B.C. Archytas of Tarentum, a scientist and friend of Plato, is said to have constructed a wooden pigeon that could fly. In the 13th century Roger Bacon is credited with forging a brazen head which spoke, and Albertus Magnus had an android—an automaton in human form—which acted as doorkeeper. It was broken into pieces by his pupil Thomas Aquinas.

The celebrated mechanician, Vaucanson, in the 18th century exhibited three figures, one a duck capable of eating, drinking and imitating the voice of the bird. Later, there were mechanical figures which wrote and played music, including trumpeters playing marches. A chess player astonished Europe, a female figure played cards, another was capable of drawing pictures.
Nina Ames Frey
East Poultney, Vermont

Monarch butterflies

Dear Sir: Many years ago—about 70—on a warm, bright fall afternoon we came upon a couple of trees covered from top to bottom with monarchs. This was in Eau Claire, Wisconsin. Because it was a fine day they were gently fanning their wings and the entire trees vibrated with shimmering color.

Our parents told us there was a belief that monarchs migrated like the birds, but it could not be proved because nobody knew where they went. Now we know.
Louise Thompson
Beloit, Wisconsin

Molasses flood

Dear Sir: When I was growing up in the Mattapan section of Boston, in the decade from 1934 to 1944, a shift in the wind would bring a pervasive odor. But Mother, who was not a Bostonian, said

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it was probably from the Walter Baker chocolate factory in neighboring Dorchester. Reading Edwards Park's article, the smells of my childhood came back.
Judith Nissel
Fairfax, Virginia

Martin Luther

Dear Sir: Missing from your article was the fact that Luther was a raging anti-Semite. He wrote four anti-Jewish tracts: "Against the Sabbatarians," "On the Jews and Their Lies," "On the Ineffable Name and on Christ's Lineage," and "On the Last Words of David." He accused the Jews of poisoning wells and kidnapping children. Moreover, the "good logician," as SMITHSONIAN's Michael Olmert called him, suggested that synagogues and Jewish schools be burned.

Luther also advocated exiling Jews: "We must drive them out like mad dogs." It is not surprising that during the 1930s and '40s the Nazis used Luther's teachings to buttress their anti-Judaism. Mr. Olmert erroneously asserts "Luther returned Christianity to first principles." Lest we forget, Jesus was a Jew.
Kenneth N. Traisman
Evanston, Illinois

Mall

Dear Sir: Regarding Slocum's catamount, I too have a story:

Very early one morning last July the young son of a neighbor was out gunning for a local pack of coyotes. Walking along a ridge trail, he became aware of a presence behind him. He stopped and turned around and there, about 100 feet away, was a large tawny animal with short hair, long tail and of a size and shape which would fit nothing other than a mountain lion or catamount.

The young man kept on walking and the cat kept his distance. After what seemed like a long time, the beast let out a blood-curdling scream. The boy kept on walking. The animal followed. Eventually it bounded onto a rocky outcropping and screamed again. Then it disappeared.

That morning my wife, who had let out our dog and returned to bed, heard a "blood-curdling scream" moments later.

I thought I might reassure Son of Slocum and his fellow shoppers.
Robert D. Yoder
Springfield, Vermont

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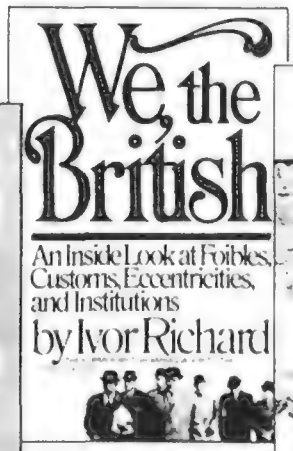

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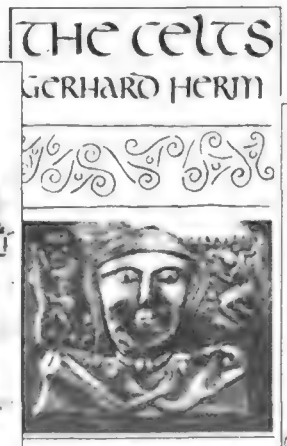

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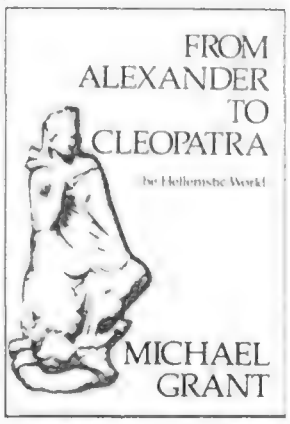

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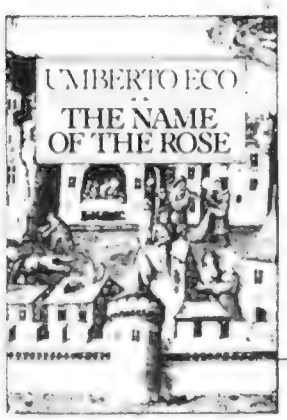

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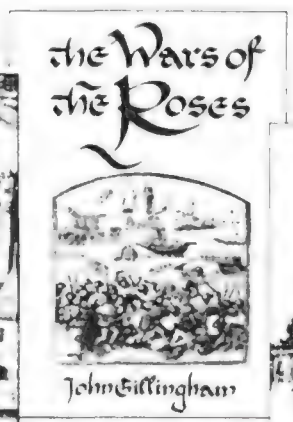

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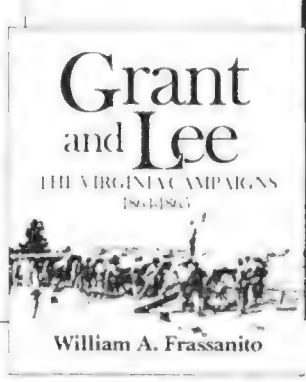

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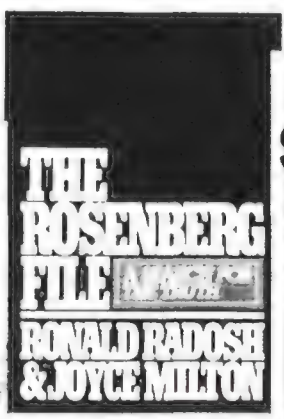

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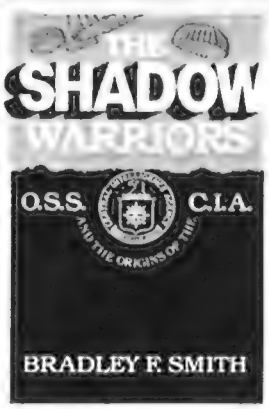

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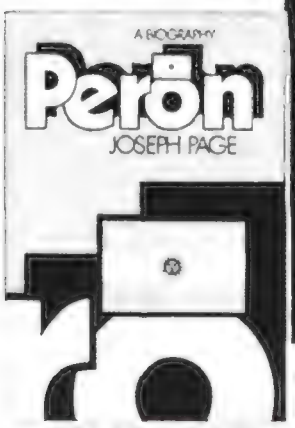

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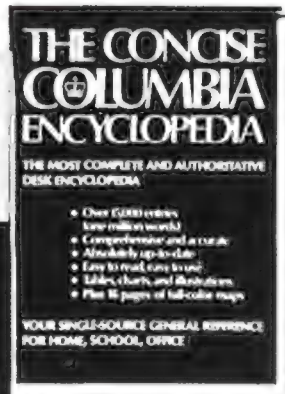
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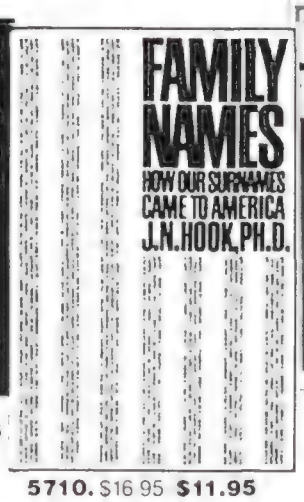

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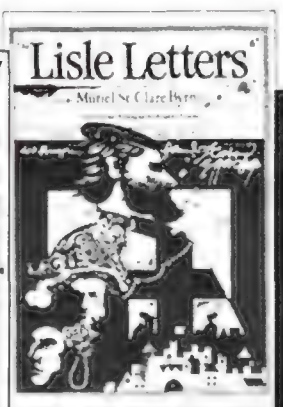

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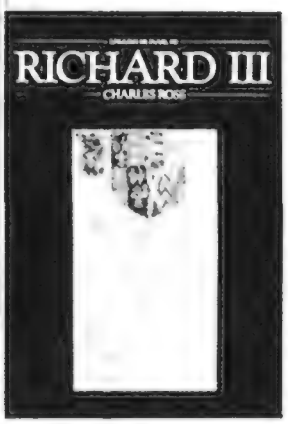

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Around the Mall and beyond

At the turn of the year, all the hotshot media produce wrap-ups of the past 12 months and rundowns (another fine media-type word) of what to expect in 1984. NBC does it. CBS does it. ABC does it. *The New York Times* does it. I'm sure that if there's a *National Basketweavers' Bimonthly*, it does it. And *Around the Mall and beyond* hereby does it. The following are some of the high points of the past year.

The story of the second Wethersfield meteorite which came out in the August issue inspired a response by Harlan C. "Duke" Judd of that Connecticut town. He wrote that he has a 15-year-old grandson in Florida who, like most of his contemporaries, is a nut about space. Grandson, it appears, was put out that *both* those Wethersfield meteorites had managed to miss Grandfather's house and so rob Grandson of prestige among his peers down in Winter Park.

"The first meteorite," wrote Grandfather Judd, "missed me to the southeast by less than a mile and a half; the second landed less than two blocks as the crow flies to the northwest. Should a third land in Wethersfield . . . any place other than smack dab through the roof of *my* home, I'm afraid that I'll lose much stature with my grandson. . . . What do you advise?"

I'd say he ought to keep a low profile, because you can never tell what a 15-year-old can do, these days, with computers.

Another reader asked if Roslyn Walker of the National Museum of African Art (July issue) would supply a recipe for moin moin, the Nigerian legume dish she used to make when she was living there. I asked Roz, and she whipped up a batch

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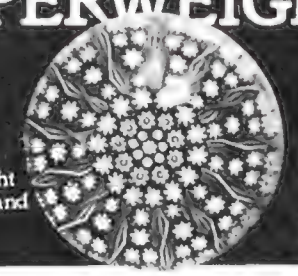

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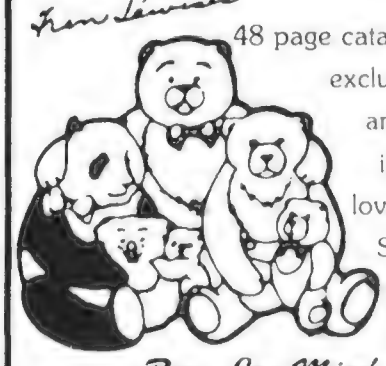

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over the weekend to see if it would come out right. She graciously supplied the following recipe, which I now transcribe with excruciating care (recipes are a big First for this column, and probably an even larger Last):

MOIN MOIN *8 servings*

1 cup dried black-eyed peas, sorted
¾ cup chopped onion
6 tablespoons water
2 tablespoons tomato paste (or tomato puree)
1 raw egg, beaten
¼ cup peanut oil
⅓ cup hot water
2 boiled eggs, chopped
crushed red peppers and salt to taste
2 prepared 1-lb. metal cans (from canned fruits or vegetables)

1. Remove skins from peas: holding bowl of peas in crook of one arm and sturdy mug in other hand, turn mug against peas to break them and thus skin them. Discard skins and transfer peas to another bowl with 6 tablespoons water.

2. Coat sides and bottom of 2 metal cans with spray-on oil or shortening. Cut foil wrap to serve as lids and spray the same way.

3. Puree peas and water in blender with all of chopped onion and tomato paste. Add crushed red peppers and salt to taste.

4. Transfer pureed peas to a large bowl. Beat in raw egg.

5. Stir in ¼ cup oil, then ⅓ cup hot water. Mix well.

6. Pour mixture into prepared cans. Stir in chopped boiled egg or any soft food (chopped shrimp, canned corned beef, cooked diced chicken or chicken livers). Fill cans to ½" from top. Secure foil wrap and place in vegetable steamer. Steam 1 hour or until done. Test by inserting toothpick in center. When it comes out clean, it's done.

7. Remove from cans. Serve sliced with *salsa* or sauce made with tomatoes and hot red peppers. Serve with toothpicks for dipping or as substitute entrée.

Roz says that in Nigeria, moin moin is steamed in banana leaves and served with rice and a red pepper stew that includes a little meat.

A couple of months back I gently plugged *Treasures of the Smithsonian*, but I didn't mention that I had to hand-

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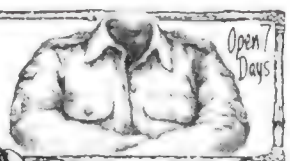

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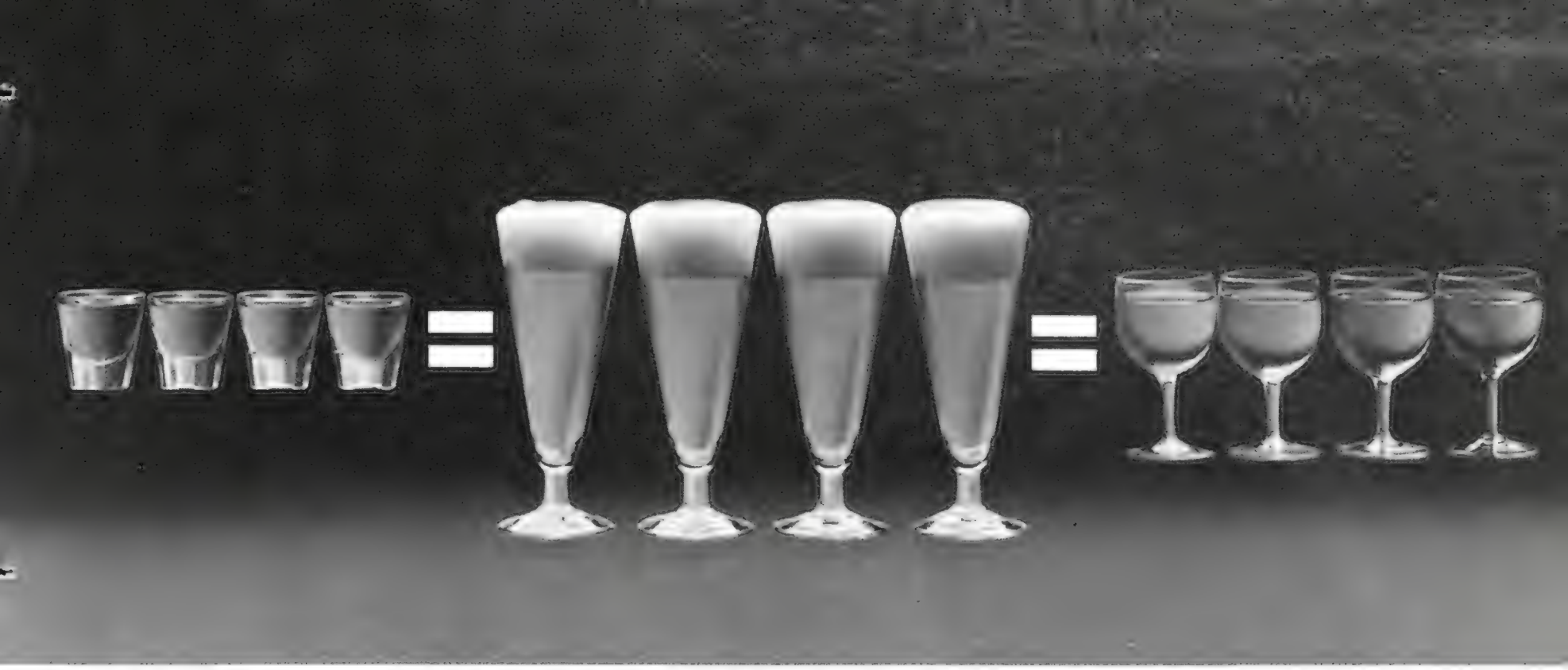

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sign 6,000 deluxe, leather-backed, cased copies. This was to fulfill the promise that these expensive editions would be personally autographed. And I wouldn't mention it now, except that Clifton E Gary of Midwest City, Oklahoma, wrote in complaining because the signature had been printed by a machine, not penned by hand.

Well, sir, you might say that by the time I got through four full days of signing my name I was more a machine than a man, but the fact remains that your book, plus 5,999 others, was signed by a human hand, gloved and bandaged against blisters, often cramped, always sweaty, barely living, but mine, all mine, nonetheless. I went out to the W. A. Krueger Company printing plant in New Berlin, Wisconsin, sat down at a smooth, clean table, and took on huge stacks of books, layer after layer. It was really quite an experience.

Two delightful ladies, Hilda and Ida, were detailed to help. Hilda shoved a book in front of me, opened to the title page; I signed my name and skidded the volume to Ida who slammed it into its case and stacked it aside. A man with a forklift set the stacks into huge cartons and hauled them away when they were topped off. Going full throttle, we were able, after some experience, to finish a layer of 90 books in about 12 minutes—a rate that I think may qualify for the *Guinness Book of World Records.*

Now, I have to admit that my signature suffered slightly in the process. I took care to make the first signing of a 90-book layer a careful—nay, almost *artistic*—one, but then the rhythm of piecework took over, and I was never really sure what I was writing at that speed. I would try to get off a good "E" and a fine, artistic "P," but what went on in between surpasses the imagination. My mind drifted away during the endless, idiotic repetition. I became Edwards Pink, Pork, Peak, Punk.

"Edwards" also took it heavy. It's a difficult name at best, and crossing the second "d" didn't help it any—"Edwarts." When, on one record-breaking run, I began counting the copies in the layer, I got up to "eleven," and—you guessed it—wrote Eleven Park. I saved it only by tortuous artistry including the addition of that bewildering "s."

Twice I started to reverse my name—

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"Park Edwards." What the hell, it sounds just as good, and it certainly didn't make any difference to me at that point. I caught it in time to squeeze the first name in before the last. Once I really botched the initial "E." The pen stumbled, and the letter came out looking like a Chinese ideograph. I couldn't fix it. I just let her go—and underlined it, defiantly, as if to tell the reader that I *always* sign my name like that. Maybe someday it will be worth a lot of money—like a stamp with an inverted airplane on it—but I doubt it.

I can report that work like this drives you up the wall, that Muzak is a great help (they played a lot of Glenn Miller-vintage stuff to honor my presence), that one develops a real understanding and affection for one's teammates and a true sense of pride in the team effort, and that one really does need a good belt at the end of the day.

So, I'd like to say to the doubting Mr. Gary: don't tell me I didn't sign every one of those 6,000 books just because you lucked out and got one of the first of a layer, executed with meticulous care. I signed them all with sweat, tears and burgeoning insanity.

Toward the end of the year, I was asked to teach a writing course. My class turned out to consist of 38 very bright and able writers who could all put me to shame if they set about it. I noted their qualifications (one was a poet!) and quaked as I laid out for them the simple old fundamentals that I had planned: write in details, appeal to all the senses, use the right words, go for effects like alliteration and rhythm if you need to—all that stuff. And at the end of the session I asked them to describe their first evening reception at the castle. It came out in aggregate something like this:

"Deep within the marbled magnificence of the musty, many-turreted mansion, we chomped cheese and sloshed chablis, while eyeing each other warily. Were we really writers? The question clanged into the air and echoed from the vaulted ceiling, and we knew not the answer. Footsteps ringing on the flagstones, we set off in search of the one true sentence. . . ." And so on. They had quietly noted that I hadn't said a word about restraint. One of the class, discovering that James Smithson had adopted his mother's name, Macie, for most of his life, pointed out that the Institution should never have been called the Nation's Attic, but instead, Macie's Basement.

And these were the people I was supposed to *teach*!

Elevens Punk

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His search began in 1853, when Victor Theodor Engwall founded the company that still bears his name. He blended and roasted, tested and tasted with almost endless zeal. Although his fellow townsmen drank his coffee and found it superb, it never completely satisfied Victor Theodor Engwall. And when he handed the family business along to his sons, he also handed along the Engwall obsession. So down through the years the striving continued, to produce nothing less than the world's finest coffee.

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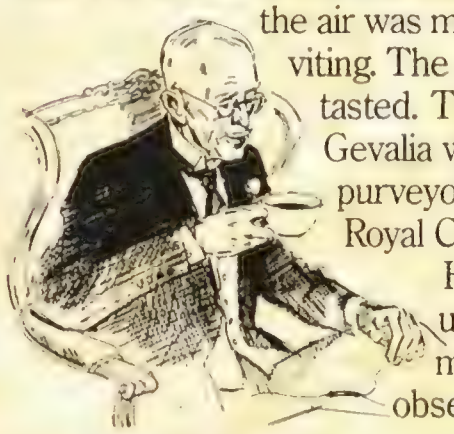
As the story is told, some years after this quest began, King Gustav V of Sweden, on a sailing excursion in the Baltic, stopped briefly at the port of Gävle. The sea breeze was chill. The aroma of Gevalia Kaffe in the air was most inviting. The King tasted. The King approved. And Gevalia was appointed coffee purveyor to His Majesty and the Royal Court of Sweden.



King Gustav V of Sweden.

However, even this triumph did not end the magnificent Engwall obsession. To this day this remarkable coffee is still made in Gävle, by people imbued with the Engwall ideal of perfection. It is Sweden's most beloved coffee. And generations of Swedish Kings have given it the Royal Seal.

Victor Th. Engwall

WHY THIS NOBLE FLAVOR MAY BE SURPRISINGLY FAMILIAR.

When you first taste Gevalia™ Kaffe, you may be surprised to feel almost a sense of recognition . . . a *déjà vu*. Not that it's likely you've ever tasted coffee this good before. But this is the way you've always wanted coffee to taste. Rich. Full-bodied. As good in the cup as fine coffee smells at the moment of grinding.

Many have sought to discover how this special taste is achieved. What gives Gevalia its high flavor notes, lively piquancy, delicate nuances. Its body and depth, without bitterness.

There is no simple answer, and little purpose in trying to fathom why this coffee is so agreeable. It is enough simply to enjoy the pleasure of Gevalia's company with breakfast, lunch and dinner. To share it with friends. To linger over in moments of solitude.

COMES REGULAR--OR DECAFFEINATED BY A PATENTED EUROPEAN PROCESS.

This exceptional coffee is available now in the U.S. in regular or decaffeinated. Our exclusive decaffeination method is remarkably simple yet took years to develop. The same

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If reply form is missing, for full details please write to Gevalia Kaffe Import Service, Dept. S, P.O. Box 5045, Clifton, N.J. 07015.

decaffeinated, whole bean.

Regular, whole bean.

Regular, ground.

decaffeinated, ground.

substance that creates the effervescent action in sparkling water is applied to the coffee beans at a certain temperature and pressure. Like a magnet, it draws out the caffeine, while the full coffee flavor and characteristic richness of Gevalia™ Kaffe remain.

Gevalia Kaffe also offers a line of extra rich dark roasts and flavored coffees for the most discriminating of tastes.

ner. For beans of the quality in Gevalia are not available in quantities large enough to supply a mass market. And for many, its price puts Gevalia out of reach.

The only way to obtain a trial supply of Gevalia Kaffe is by ordering it directly from the Gavalia Kaffe Import Service. If the coffee lives up to your expectations, the Service will replenish your supply on a regular basis with no need of further instruction from you. There is, of course, no obligation to continue the arrangement. The decision rests with you.

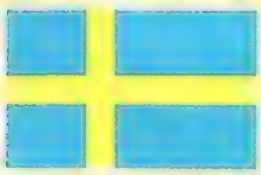
ORDER IT WHOLE BEAN OR GROUND.

Gevalia Kaffe is a whole bean coffee which we offer to grind for you if you prefer. Each batch is roasted under the careful supervision of a Gevalia master roaster. Then, only minutes after the roasting, the coffee—whether whole bean or ground—is vacuum sealed in special golden foil pouches. The better to preserve its freshness as you use it, Gevalia Kaffe comes in the half-pound size only.

Whole bean.

Ground, if you prefer.

NOW YOU'RE INVITED TO TRY GEVALIA THROUGH A SPECIAL IMPORT SERVICE.



Until recently, Gevalia Kaffe has never been exported to the U.S. It probably never will be sold here in the usual man-

A REGAL BRIBE.

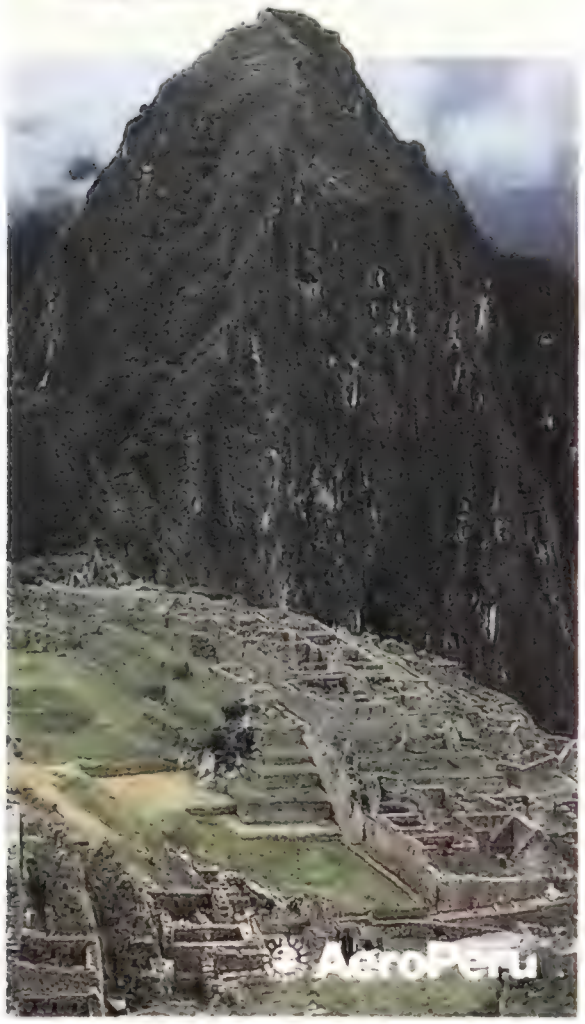
To further assure that Gevalia Kaffe is kept at its best until it is consumed, a special canister has been designed in which to store each half-pound pouch after it is opened. This imported canister has an ingenious closure device to lock in freshness by creating an air-tight seal. Of white ceramic, the canister is embossed in gold with the Royal Crest of Sweden. It can be yours as a gift with the purchase of Gevalia Kaffe. This gift (retail value, $18.00) is intended, of course, to induce you to try Gevalia Kaffe soon. Once a few people do, we expect word of mouth will do the rest.

To send for Gevalia Kaffe, please read the details of this offer in the attached order form; fill out and mail it today. For your convenience, it folds and seals to become a pre-addressed envelope.

By Appointment to His Majesty the King of Sweden.

GEVALIA
KAFFE

PERU
WHERE ARCHAEOLOGY COMES ALIVE



Peru, a country of geographic and climatic contrasts, is the cradle of South America's most magnificent and diverse cultures. The desert, fertile valleys and highlands of the imposing Andes Mountains nurtured over 20,000 years of pre-Colombian development and 21 major cultures, culminating in the Inca civilization. From the Chimu capital of Chan Chan to the coastal desert center of Pachacamac, from the sprawling lines of the Nazca Plains to Machu Picchu, Peru offers a unique blend of living cultures in an outdoor archaeological museum unparalleled in the Western World.

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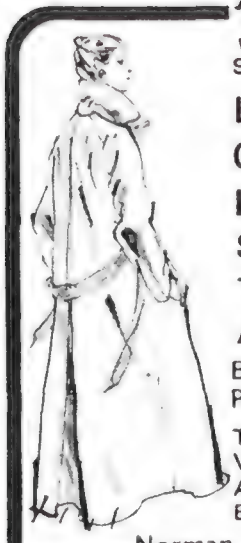
Phenomena, comment and notes

A novice birder takes to the highway, commuting to the ocean and worrying about geese with no place to land

One of the great frustrations about working in Washington is that the ocean is near and yet so far. The Potomac River is tidal right into the city, and salt comes up as far as the Marine Base at Quantico. Chesapeake Bay, a drowned river valley just an hour away, is an arm of the sea but not the ocean itself. To step into the Atlantic requires three-hours-plus of driving to the New Jersey, Delaware, Maryland or Virginia coasts. It is the kind of round trip you can make in a day, if you want to make the effort.

It does take an effort, however, and somehow the ocean recedes as weeks slip by, until it seems as remote as the tropics. So I have made another resolution: to get to the ocean at least once a month. In mid-November it seems to make sense to work my way from north to south, along with the ducks and geese, and so one cold, windy Saturday I set out for Brigantine National Wildlife Refuge, just north of the casinos of Atlantic City.

The trip is all interstate highway for the first 100 miles, but as soon as you cross the Delaware River you enter another age. There you take U.S. 40, an old transcontinental highway that wanders from town to town and forces you to adjust to its pace. Real diners loom up every few miles, places where a hungry birder can find chipped beef and scrapple on the way up and chicken croquettes on the way back. The land is flat and laced with streams, a pale deciduous version of the Florida peninsula.



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Every car we manufacture has 14,000 or so parts which must be interchangeable. Although the reliability of parts in GM cars rivals that of the parts we supply for lunar rockets or for commercial jets, problems sometimes occur and probably always will.

You can't repeal the law of probability. Somewhere a machine tool may wear unexpectedly fast, or a material may have an invisible contamination.

General Motors tests its vehicles for millions of the dirtiest, dustiest, roughest, coldest, hottest miles imaginable. We even put our newly developed vehicles and parts into thousands of taxis and other fleets in dozens of locations all over North America. The goal: to put on real-life mileage fast. But even this is not the same as billions of miles driven by customers through every possible road, climate and maintenance condition.

Then the law of probability comes into play, especially since we produce millions more vehicles for North America than any other manufacturer. Although all car and truck manufacturers—both foreign and domestic—have recalls, we're a little more noticeable because of our numbers.

If you receive a recall notice on your car, you may feel like taking a gamble and ignoring it. Please don't. Answer it promptly. Follow the instructions in the letter. Recalls are initiated to protect your safety or to keep your car in good running order.

We publicize recalls so car owners will be aware of them. By federal regulation, General Motors has to notify owners by letter and report to the government on the progress of a recall for 18 months. **We go beyond the federal requirements. GM dealers send follow-up letters to owners if no response is received the first time.** In addition, GM dealers can use our CRIS (Computerized Recall Identification System) to tell you instantly of any recall work necessary on a vehicle recalled during the last 7 years. This is important to know when buying a used car. Ask any GM dealer for this information.

If you hear on television or radio of a recall which you think applies to your car, please follow these steps for your convenience.

—First, wait until you receive a letter from us saying your car has been recalled. It may take some time before mailing lists can be compiled and parts can be distributed to the dealers.

—Then call your dealer and give him the recall campaign number supplied in the letter. He will arrange an appointment to have the repairs made. This could save you time and could help the dealer to schedule his busy service department.

If you have read or heard in the media about a recall campaign, but don't receive a letter within a month, ask your dealer to check the dealer bulletin or CRIS to see if your vehicle is affected. Give the dealer your vehicle identification number, which you'll find on your car's title, registration or warranty folder. It can also be found on the instrument panel just inside the windshield on the driver's side.

There are cases in which the auto manufacturers and the government differ over the seriousness of a problem. And these instances sometimes receive a great deal of publicity. But such situations are the exception.

Almost all of our recalls are voluntarily started by General Motors before the government is involved.

If your car needs to be recalled for any reason, please don't ignore the notice. Taking care of those problems in your car is good for you and good for us.

This advertisement is part of our continuing effort to give customers useful information about their cars and trucks and the company that builds them.

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SMITH

In Pleasantville you turn north on U.S. 9 to Oceanville, where a sign in the center of town directs you east into the refuge. The parking lot is packed with cars and a tour bus. Canada geese are strutting everywhere, including the road, which they are in no hurry to leave as you drive up. Out on the lawns young children are "herding" them around, which appears to upset the big birds not at all.

The refuge takes in some 20,000 acres of salt marsh and tidal bays, much of it accessible only by boat. Lots of foot trails weave back and forth between marsh and dry land, but most people are taking the eight-mile drive along the dikes that impound 1,600 acres within the marsh.

The wind is blowing hard out of the northwest, driving a broken layer of stratocumulus clouds out to sea. The few birds that are flying are struggling; most are huddled in the marsh grass or gathered in the lees of the little islands that dot the impoundment. A grebe is diving in the channel on the impoundment side of the dike. Every time it comes up, the wind blows it farther down the channel. A cormorant takes off into the wind; as it comes up level with the dike it is almost thrown backward.

There may be 100,000 birds here, according to the visitor's guide. At first the ducks all look the same to me, dark and almost featureless. Then I see one with a white breast, and find myself looking at my first shoveler. The oversize black bill looks completely out of proportion to me, almost a practical joke, something the duck takes off at night. Looking at the green head, white breast and red sides, I think of a duck made from spare parts.

More white catches my eye. Buffleheads, sporting white patches on their heads as well as white bodies, are diving along with the grebes. Even a marsh hawk, flying low over the grass into the wind, obligingly displays a white rump patch that enables an amateur to identify it. A great egret, all white except for black legs and long yellow bill, drops down in the lee of an island next to a Canada goose, which pays it no attention.

At the farthest point out in the marsh, where the dike turns north before turning west back to the shore, I realize I have made a small mistake. It is several miles from here to the open ocean. Looking east, and even more so to the north, marshes and open water extend to the

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1. Exceptionally well finished, this handsome oak file does more than look good. It has full-extension ballbearing glides rated to hold 100 lbs. in each drawer.

2. Tongue-and-groove joints and solid brass hardware are two examples of the fine quality built into this ice chest reproduction.

3. Far right: Inviting glow from this beautiful, brass banker's lamp adds a warm touch of the past to any room. Like the original, the green glass shade is hand-blown.

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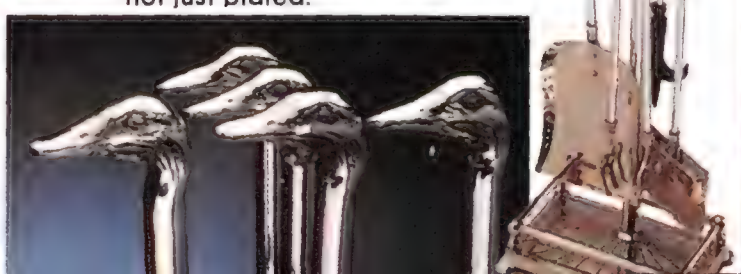

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horizon. A perfectly flat world, waving in the wind under a perfectly flat cloud deck, greenish yellows and reddish browns, a place where no one can say where the ocean ends and the land begins. To the south is the Atlantic City skyline, close enough to see individual windows through binoculars, but clearly an island separated from the mainland by still more marshes.

I had come often to these same marshes 23 years ago, when I was an astonishingly inept salesman for an oil company and needed to take a deep breath before calling on the next dealer. Then I had come to get away, letting the tensions ease in a place that had looked the same long before there were service stations. Now I had come to the marsh for itself, letting it dissolve the dikes in my mind, feeling life in the wind and the water and the mud. Soothing music for the eyes.

Now I drive west, into the wind. More and more snow geese are appearing out of the marshes outside the impoundment, flying across and into the wind to the shelter inside the dikes. They come first in twos and fours, then in eights and twelves. The wind is gusting to 30 miles an hour, according to the announcer at an Atlantic City radio station, and the geese are working hard. Sometimes they fly exactly as fast as the wind is blowing, making them appear stationary, not moving over the ground at all.

About halfway back the dike makes a dogleg, a good place to stop and turn off the engine. Behind me in the marshes, snow geese flash white like newspapers blowing away as they fly up in a patch of sunlight. Others are dark silhouettes as they fly up in the shade of a cloud, and do not become white until they come close, their black wing tips making the rest of them even whiter by contrast. Groups of 15 and 20 coalesce into groups of 80 and 100, and I stop counting.

They are fighting the wind, and the stopped car does not appear to frighten them. Some come over no more than ten feet above the car and ten feet away, flying hard and barely moving. Once across the dike they begin to glide, but have to fight for control as the wind suddenly tips them up on one side, then the other.

They look like wide-bodied transports as they approach the car, and they somehow seem perfectly matched to their environment, "right" as a well-designed boat

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On their way south from the Arctic, snow geese assume a classic formation.

seems right as it moves through a heavy sea. I can see their faces, their eyes, as they fly still closer, expressionless and yet somehow slightly wide-eyed, the look I would expect to see on the face of an airline pilot making a difficult landing in bad weather.

Back at the refuge museum, a volunteer tells me that too many snow geese are coming, that they are eating some parts of the marsh bare. The biologists hope to move them farther south, to Bombay Hook in Delaware and Chincoteague in Virginia. They have set up flags in the marshes, banging pie pans tethered to a line between poles, and even a plywood human figure dressed in a Day-Glo orange rain suit, an experiment designed to discourage geese from landing in parts of the marsh. But it looks like the geese are getting used to the displays. They are still destroying parts of the salt marsh.

Clearly it will not do the geese any good to let them turn the marsh into a mudflat. Wildlife managers do what they have to do. But because I happened to pick a day on which the wind was blowing hard, I felt I had flown with the snow geese. We were eye to eye as they came across the dike, almost close enough to touch. And they moved so slowly into the wind that it was as if I were flying with them, and they would have looked no different had we all been at 500 feet. They are magnificent, and it hurts to turn them away when they want to land.

The same volunteer was selling duck stamps, federal migratory bird hunting stamps. The proceeds are used to buy more wetlands and other habitats, more landing places for snow geese fleeing winter and fighting the weather. It seems the least I can do.

John P. Wiley jr.

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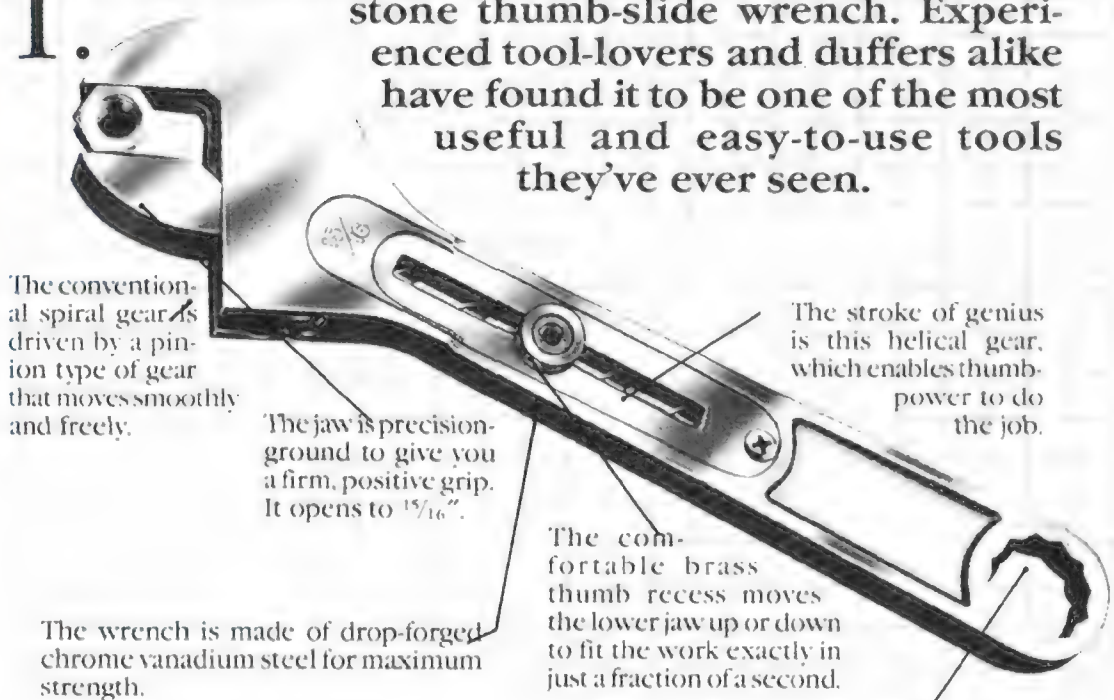
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By Robert Wernick

Atlanta's new High art museum is a jewel for a queenly city

With some help from 'The Boss' of Coca-Cola, the citizens of this booming Sunbelt hub created a sweetheart of a Southern beauty

Students of Northside High School of the Performing Arts were a part of the grand opening festivities.

It didn't pay to lose wars in those days. When General Sherman came down out of Tennessee like the wrath of God, and Atlanta burned, and Scarlett O'Hara had to go scurrying down the road to Tara, the economic progress of the Queen City of the South was set back for a hundred years. In 1964, Atlanta was still a modest provincial town, and there was debate as to whether it would be defeated by Birmingham or even Chattanooga in the race to become the commercial hub of the southeastern states.

Less than 20 years later, Atlanta is a boom city, its metropolitan population climbing toward two-and-a-half million (four million in the next century, they say). No one flies anywhere these days (including heaven or hell, according to some sources) without a stop at the Atlanta airport. New companies keep moving in (430 out of *Fortune*'s 500 are represented here), new buildings keep going up, along with new subway lines, new superhighways, new skyscrapers. It is the unchallenged metropolis for all the vast range of territory south of Washington and east of Texas.

Now it has consecrated its preeminence by inaugurating a new birthday-cake-white art museum on Peachtree Street, part of an arts complex that is meant to establish Atlanta as the cultural metropolis of the region as well.

There was, however, a time when there was no big money in Atlanta, no venture capital, no factories. The city was little more than a glorified railroad station through which goods and services could be routed to the farmers of a sluggish agricultural state. It might have died of inanition if a local druggist in the late 1880s had not mixed in his back room a "juvefacient" brew among whose ingredients were the coca leaf and the kola nut. He named it Coca-Cola. The drink was a success from the start, but the company that made it changed hands several times and by the 1920s was in

The dazzling atrium is exciting way into the museum and serves as a central core for radiating galleries.

Photographs by Flip Chalfant

Atlanta's new High Museum of Art

Mayor Andrew Young, left, architect Richard Meier, director Gudmund Vigtel beam approval at dedication.

Public opening of the museum during busy, two-day weekend called ARTLANTA was great time for city.

serious financial trouble. The directors called in a young man named Robert Winship Woodruff, who had made a name for himself merchandising trucks and whose father sat on the board of directors. He ran the company for some 50 years, autocratically, triumphantly. "I am just a salesman," he used to say—a salesman of genius who gave a new dimension to the marketplace. Under his unerring guidance Coca-Cola became a symbol of an expanding and self-confident America everywhere. It became the kingpin—in hard times it was the only real support—of the economy of Atlanta and of the state of Georgia. It is said that half the rich men of Georgia owe their fortunes to Coca-Cola; Robert Woodruff owes a superfortune.

He is 94 now, half-blind and more than half-deaf, but still following details of the company business. He has hardly done anything else since 1923. Once when one of his subordinates, Joe Jones, asked him for a vacation, he growled, "Why do you want a vacation? I've never taken a vacation in my life." The growl issued from a face deeply tanned by a two-week golf outing at St. Andrews and a three-week dove shoot on his Ichauway Plantation in south Georgia. Whatever these might have represented to other men, to Wood-

A social, civic and esthetic hit, crowds thronged along ramps providing easy access to and from galleries.

ruff they were simply opportunities for pushing his product. He was always entertaining potential customers or friends of Coca-Cola; "I don't go to parties, I give them," he liked to say.

Woodruff is known variously as the Boss, the Man, the Cigar, Mr. Bob, Mr. Anonymous. The last epithet derives from the fact that early on he developed the habit of contributing large sums of money to worthy causes while keeping himself deep in the shadows. If he felt the city of Atlanta needed a park downtown, in came an anonymous gift of, say, 11 million dollars to clear a couple of run-down blocks and plant them in trees and sculpture. Hospitals, universities, private individuals all received substantial sums from this nameless source, which of course could not remain wholly nameless for long. But the secret was pretty well kept within the walls of Atlanta, and the world at large was hardly aware of Woodruff's existence till 1979, when he made a gift to Emory University which it was hard, with the best will in the world, to keep under a cloak: 105 million dollars.

He never gave one fig for art, not a single great painting ever hung on the walls of his house, his confederates have to search hard for the memory of his

Mimes at opening are neatly framed in wall aperture. Use of natural light is part of the museum design.

Atlanta's new High Museum of Art

Rodin's *The Shade* was gift from France in memory of Atlantans killed in plane crash there in 1962.

ever opening, let alone reading, a book. But he believed that if Atlanta was going to become the great city it deserved to be, a worthy headquarters for The Coca-Cola Company, if it was going to attract the kind of progressive businesses that would keep it booming, it would need to offer an attractive life to the people who would be running those businesses.

Atlanta had much to recommend it to the young executive. Having been almost entirely shut out of the industrial revolution, it had no smokestacks to pollute its atmosphere. It had green spaces everywhere—there are trees somewhere in just about every block. It had pleasant people, a reasonably good climate and plenty of recreational facilities. All very well; but Woodruff knew that it needed more—it needed the fine arts.

Traditional Atlanta had never cultivated more than a nodding acquaintance with the arts, and practically none at all with the visual arts. It wasn't until 1926 that Atlanta got its first art museum when Mrs. Joseph M. High, widow of a department-store owner, died and bequeathed her house on Peachtree Street to be used for that purpose as long as it should bear the family name. It was a gracious Tudor-style house, and for almost 30 years it served Atlanta's modest needs. Mrs. High left no paintings or money to buy any. The works that were hung on the walls of the new museum were a potpourri of gifts and bequests, of no particular distinction except in the field of turn-of-the-century American painting.

There was another windfall in the 1950s when the estate of S. H. Kress, the five-and-dime magnate, was settled. He had bought enough canvases of old masters to make sizable bequests to museums in cities where there had been S. H. Kress stores. The pick of the collection went to the National Gallery of Art in Washington, but Atlanta made off with a number of treasures.

A new arts center, a fitting memorial

In 1955 the High Museum of Art was expanded by the addition of a brick and glass structure big enough to hold the Kress pictures. It was soon too cramped, and in a few years plans were proposed for a major arts center. But a bond issue for financing it was voted down at the next municipal election. Undaunted, Robert Woodruff summoned some of the civic leaders to lunch and told them that if they could raise two million dollars from private sources he would put up four. This fund raising was well under way by the spring of 1962.

Then, in June, a plane chartered to take a group of Atlanta art patrons on a museum tour of Europe sponsored by the High crashed at the end of the runway on takeoff for the return trip from Orly, killing all passengers on board.

Guests at opening chat comfortably in front of major work of American artist Frank Stella, *Manteneia I.*

Twenty years later, a dazed look comes across the eyes of Atlantans when they mention the tragedy. We lost a generation, they say. Still, the idea of an arts center did not die at Orly; it in fact was stimulated by the crash. The survivors felt that they had to do something to create a fitting memorial for the departed.

Woodruff offered six million dollars in a matching grant for a new building, then two million more to buy additional land around it. A colonnaded white Atlanta Memorial Arts Center was wrapped around the old building, significantly increasing the floor space to nine times its original size, and inaugurated in 1968. The French government presented a Rodin statue as a memorial to those who died at Orly (opposite) and Woodruff presented an endowment fund of ten million dollars.

Almost immediately, the museum staff realized that the High would soon outgrow its space in the center. The Arts Alliance, which ran the place, had four separate activities under its wing. There was the Alliance Theatre, which became one of the fastest-growing organizations of its kind in the country. There was the Atlanta Symphony Orchestra, acquiring a national reputation under the direction of Robert Shaw. There was the Atlanta School of Art, with some 600 students. And there was the High.

Woodruff to the breach once more: he offered seven-and-a-half million dollars in a matching grant if an equivalent amount could be raised from the public. A committee of prominent citizens, the *Who's Who* of Atlanta, took up the challenge. They drew up plans to incorporate the existing structure in a Robert W. Woodruff Arts Center. The theater, the school, the orchestra would fit comfortably in the space vacated by the High Museum, which would move to new quarters next door.

The new quarters would have to be something distinctive, something that would put Atlanta on the architectural map. The building committee visited museums in dozens of other cities and looked over 75 architects before choosing Richard Meier of New York, one of the new breed of "Post-Modern" architects who have been loosening and livening the pallid cubes of the Bauhaus. There was some grumbling about the selection of an out-of-towner, and more when it was learned that he proposed to sheathe his building in white porcelain-enameled steel—a material developed primarily for kitchen cookware and appliances that had in the past been used mainly in structures like gas stations and fast-food restaurants, though more recently in some major buildings. They're going to put a giant Maytag on Peachtree Street, said evil tongues up and down town.

Actually, as Meier points out, the porcelain has many advantages. It can be made in panels that are relatively easy and inexpensive to replace if they are damaged, but they are quite hard to damage with anything less forceful than a machine-gun bullet. It can be cleaned with a sponge. And it doesn't look at all like a kitchen appliance. It affords a surprisingly dramatic

Robert Wernick wrote recently for SMITHSONIAN *on Vaux-le-Vicomte, August 1983, and on the University of Texas in the November 1983 issue.*

Students study painting of Niagara Falls by French émigré artist Régis Gignoux painted in 1855.

Museum has a distinguished collection of 19th-century decorative arts. Here, an ebony chair, circa 1875.

effect, changing tones with the movement of the sun and clouds.

The new building had to fit into a confined space between existing structures—to "fit in without mimicking," as Meier says. He made it the same height as the old Memorial Arts Building so that it could look like a younger, more dashing brother next to it. He sheathed his lower levels in granite to create a "tactile relationship" with the brick Presbyterian church across 16th Street. He was careful not to disturb the ginkgo tree on Peachtree Street. He didn't disturb any trees at all, as a matter of fact. But you can see trees from almost everywhere in the building. For Meier believes in relating the interior of his buildings to the external world wherever possible, and in flooding them with natural light, in this case from one huge skylight and seven smaller ones and vast expanses of windows.

The working part of the museum is a fairly conventional L-shaped structure with six levels, one of them totally below ground for storage and other "invisible" operations. The top three are divided into rectangular galleries that can display the museum's permanent collection; the uppermost has the flexibility to accommodate two traveling shows or a single blockbuster. Flaring out from the points of the L, a curved wall makes a chastely flamboyant facade, with "flying buttresses" at the top story. You enter through another protuberant curve, shaped something like a grand piano, and find yourself in a huge atrium with ramps snaking up its curved side. The ramps are not for displaying works of art, as in Frank Lloyd Wright's Guggenheim Museum in New York; they are just for getting up and down. They help give the museum a remarkably compact feeling. Unlike other museums, where you are apt to lose all sense of direction the first time you turn a corner, this one keeps you oriented at all times; you can see into several galleries at once and be simultaneously aware of different centuries and different visions.

Friendly cooperation, community spirit

Not the least remarkable thing about this museum is that it was finished on schedule and within budget. This feat, almost unheard of in the history of museums, must be credited to the small-town spirit of friendly cooperation that burns or at least flickers at the heart of this city. Everybody who wanted to be anybody in Atlanta got into the act; there were some 5,000 volunteers whooping up interest, raising funds, holding auctions, shows, parties. A major corporation lent an expert in construction and design who found all kinds of ways to cut costs. A plant was found outside Atlanta that could make the porcelain-enameled steel panels. The decision was made to use a concrete

Visitor views *Nydia, the Blind Flower Girl of Pompeii* by 19th-century American artist Randolph Rogers.

Bill Weems/Woodfin Camp

Museum benefactor Robert Winship Woodruff was driving force of Coca-Cola empire for some 50 years.

frame because there was more local expertise in concrete than in steel construction. The building committee insisted on a few changes in the design on practical grounds, but remarkably few given the scope and complexity of the project.

Community enthusiasm helped push the project forward at all times. Gudmund Vigtel, director of the museum, likes to boast that while the High ranks 30th in the country in terms of operating funds, it is among the top ten in income derived from membership. For the groundbreaking ceremonies, thousands of children were invited and handed tiny shovels, with which they could give symbolic pecks at the earth. People who contributed to the building fund had the privilege of writing their names with Magic Markers on the inside of the wall panels before they were sealed up.

The new High Museum of Art opened officially last October with a gala array of private parties and public festivities. As currently constituted, the museum is strong in three areas.

It has an excellent collection of Luminists, the work of those 19th-century artists, recently risen to costly prominence, who quickly and glowingly painted the great American landscape.

It has what is probably one of the world's most comprehensive collections of 19th-century American decorative arts. This is a field largely neglected by museums and by art historians, who tended to regard it as one of the low points in the chronicles of human creative endeavor. When Donald Peirce was appointed curator of decorative arts in the spring of 1980 (the High had had no full-time curators before 1979; it has three now), he found his collection consisted of a choice small group of 19th-century works made possible by Virginia Carroll Crawford, an Atlantan who collected 18th-century decorative arts. She continues to be instrumental in acquiring additions of representative American works from the period between 1825 and World War I.

To eyes trained to the austerities of Danish Modern, they looked like freaks—huge, lumbering, overelaborate, conspicuous monstrosities. To the more charitable and more nostalgic eyes of today, they are masterpieces of craftsmanship and expressions of a luxuriant, sometimes exotic, imagination. No one who has ever seen a laminated rosewood sofa with velvet upholstery and appliqué design attributed to John Henry Belter (who flourished in New York in the 1850s) is likely to keep it out of his dreams, or a piano in carved and gilded ebonized cherry and bird's-eye maple made for the Philadelphia Centennial of 1876 by Hallet Davis & Co., or an ebonized cherry cabinet with falcon finials made by the Herter Brothers in New York in 1880. There are more sober objects here, too, models of sleek sophistication like the Tiffany tea service in purple gilded silver and enamel with amethyst mounts, made about 1903.

The third strength of the High is its educational program, which occupies about half of the ground floor, ostensibly for children but so successful that half of the visitors at its various award-winning shows have been adults. The first major show of the new museum is in this department, a "major multisensory exhibition" which will go on for five years. The show is called "Sensations," and it is devoted to illustrating the functions of the five senses with a whole battery of ingenious devices—video games, kinetic environments, models like a huge one of the human ear into which the kids can climb and tumble, a walk-in camera obscura, musical performances, and displays of works from the museum collections. They are hoping for a million visitors over the five years.

"To them that have shall be given"

Video games and ebonized cherry pianos are valuable enough in their way. They don't add up to a major museum. Atlanta knows that sooner or later it will have to rely on bequests or gifts from collectors, and there are no major collectors in Atlanta.

But nobody worries too much about that. Atlanta has seen so many radical changes, total reversals of ancient folkways, in the last couple of decades that there is no reason not to expect some more in the future. It is only decades ago that Andrew Young, coming home from college on vacation, wouldn't stop overnight in Atlanta. Today he is mayor of the city, planning to make it an international financial and commercial center.

Atlanta, says Dr. Monique Seefried, is the last place in the world where important people will take time out to listen to total strangers, and that is why it is one of the few remaining places in the world where you can really get things done. She is a young Frenchwoman, an archaeologist, and she went one day to see the president of Emory University. It is a crying shame, she said, that you have such an outstanding collection of Old World archaeological artifacts so poorly exhibited. The High has nothing earlier than 1400. You should have a museum of your own worthy of the collection, focusing on the vast stretch of history before that.

Within a week or so—such is the way Atlanta hearkens to the Scriptural law "To them that have shall be given"—a man walked into the president's office and said he wanted to give Emory a million-and-a-half dollars for some useful purpose. The president had a useful purpose ready for him, and next year Emory will be inaugurating a museum facility of its own, a major and innovative interior renovation by Michael Graves, another Post-Modern luminary.

The city's tutelary genius remains Scarlett O'Hara, who, when she needed a new dress in which to vamp Rhett Butler, pulled down one of her mother's old velvet curtains and made herself one. Tomorrow is another day, and tomorrow Atlanta will have its collectors.

Entrance ramp leads to glass-walled, bowfront heart of the building, its geometric shapes forming a sculptural presence. To the left is the 250-seat auditorium, a cube set at 45-degree angle to museum.

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Before the final British assault in 1982, Royal Marines advance from Teal Inlet on their way to Stanley.

Article and color photographs by Nicholas Dean

'It's not right to let things go back to the old ways'

A year and more after Argentine invasion, Falkland Islanders are at last getting used to the challenging business of change

Just before the war, when I last visited the place, about the most traumatic event that Stanley was likely to experience was the arrival of a rare cruise ship, bound to South Georgia, loaded with amateur photographers and bird watchers. For a few hours the 1,100 inhabitants of Stanley felt uncomfortably crowded on their own turf. Souvenir hunters swarmed local shops in search of postcards, penguin T-shirts and Falkland Islands postage stamps, while pub regulars growled at the intolerable intrusion on their privacy. Some shops simply closed up until the last launch had returned to the waiting liner.

All that has changed, probably forever, but anyway until the present large British garrison departs—and that may be years from now. The Anglican cathedral is still in place, of course. So are the weathered hulks of a few old sailing vessels, relics of the days when Stanley was a port of refuge for square-riggers in the Cape Horn trade, which still sit forlornly in the shallows, even their later days as wool warehouses over. (See Fred Strebeigh's article, SMITHSONIAN, September 1981.)

But today, ships and small military craft buzz to and

Clutching a plastic helicopter and a warlike drawing, and sporting a "British Genius" button, Ben Cockwell, 8, of Fox Bay East can look forward to a life probably far different from his father's.

Veronica Fowler's house was hit and three people died, but Daniel, 1½, and Rachael, 3, went unharmed.

fro like water beetles. Helicopters clatter overhead dangling cargo. As I came ashore (by landing craft, the only transport then available) the jetty seemed packed with uniformed figures. There are still about 4,000 British troops in the Falklands, roughly twice the total civilian population, and quiet little Stanley is often awash in soldiery. You see them queuing up at the foot of a jetty to buy overpriced candy bars at Des Peck's Philomel store, strolling in khaki twos and threes, and saluting each other, which they seem to do a lot, or just rumbling about in huge army trucks (read "lorries") which, only 18 months after hostilities ceased, have pounded the town's few miles of paved roads into interlocking potholes.

Anyone who knew the islands before (as I did) and goes back to visit friends (as I have just done) will naturally find people still much preoccupied with recollections of the fighting. The war swept the Falklands out of what was in many ways an idyllic, windswept, woolgathering past and into an uncertain future. Yet Falklanders today are also looking ahead, making plans as they never did before, because the islands' future promises to be richer and fuller of opportunity (as well as more hectic and dangerous) than the past ever was.

The house was shelled by "friendly" fire

My hosts this trip are John and Veronica Fowler. When I first met them back in 1979, John was headmaster of the Darwin school outside Goose Green, where some of the heaviest fighting of the war later occurred. Before the war, though, the school was closed and they moved into Stanley. Now John is Superintendent of Education there, busy trying to keep the schools running properly under trying conditions. Veronica's time is now largely taken up with two extremely bright children, Rachael, 3, and Daniel, born a few weeks after the Argentine landings in April 1982.

The Fowlers are in temporary quarters. Their old house, on the west edge of town, was hit by "friendly" British fire in a celebrated but tragic incident that wrecked their kitchen and killed three island women who had taken refuge there. (John and Veronica suffered slight shrapnel wounds; the children, safe in an impromptu shelter made out of a large wooden sideboard, books and tea chests filled with peat, went blessedly unscathed.) Despite some close calls, the three women were the only civilian fatalities in a war that cost 1,032 British and an estimated 2,000 Argentine killed and wounded.

The Fowlers' present house, a spacious bungalow, has a guest room, which they offered me. It was no casual offer, either, I discovered. There was an *acute* housing shortage in Stanley then. The military constantly

Welcoming penguin belongs to Des Peck who owns Philomel variety store near Stanley's main jetty.

pled with civilians to spare space for rental to soldiers, at least until the three new prefab Swedish barracks going up near the airport were fully assembled.

Like other islanders, John and Veronica cope sensibly with everyday details of postwar living. A huge bunker dug by the Argentines in the backyard of their bungalow has been converted into a flourishing vegetable garden. We drink our instant coffee from Argentine Navy mugs left behind by the hastily departing enemy. These days, too, when Veronica gets a chance to lounge around at all, she lounges in a pair of blue pajamas left behind by a smallish Argentine officer.

Bizarre supply shortages do occur. On any given week the local stores may be out of anything from lighter fluid to onions, depending upon what the soldiers have been buying a lot of, or upon which huge container from Britain hasn't yet been unpacked from the jumble of crates down at the docks. As usually happens in garrison towns, resourceful hostesses tend to invite a military acquaintance for a home-cooked meal, casually mentioning that dinner might be improved if he brings "a few onions." A bit ironically, the garrison has its own excellent bakery and army bread has become a local delicacy.

At least with a visitor from the remote outside world like me, people still tend to "dine out" on stories about the war. Many recollections are lighthearted. All things considered, Falklanders bear remarkably little animosity toward the Argentines—perhaps because the war turned out well, perhaps because "the Argies" (except for their air force) proved such hapless warriors, as well as being, almost until the very end, highly unthreatening occupiers.

The first weeks after the Argentine takeover were pretty relaxed, though the Argentine commanders caused consternation by changing the traffic laws so that British Falklanders (at least any who owned one of the islands' 371 cars and trucks) suddenly found themselves trying to drive on the right-hand side of the street. Islanders had considerable doubts about the value of the pesos they received in recompense, but they found the Argentines punctilious in matters of private property and claims for damages. After the British armada set sail for the Falklands, and especially after the first British air raid on the airport, the hours of darkness in Stanley became tense and harrowing. Nervous Argentine patrols fired at practically any sound. By Argentine order, if Falklanders so much as peered out a window at night, they risked being shot at.

But nothing entirely eradicated the musical-comedy aspect of the war. According to a story current in Stanley, with great stealth and under cover of darkness the Argentines cut down a section of the tall board fence that runs around an empty lot on Ross Road (Stanley's main street), just west of the Falkland Islands Company's West Store. Behind it, also under cover of darkness, they installed a machine gun. But came the dawn and the section of fence was back in place. Every night thereafter, down came the fence, so the gun

Fox Bay East Postmaster Ken Halliday is already branching out, raising vegetables and poultry for sale.

could have a range of unrestricted fire. Each day, back it went in place, covering the gun and thus, presumably, allaying Falklanders' fears. Needless to say, this whole performance was supposed to be—and of course wasn't—a great military secret.

Emma Steen, who runs the boardinghouse where I took some of my meals, left Stanley for the countryside during most of the troubles. When she got back there was an antiaircraft gun in her flower garden. But it was what the young Argentine soldiers had left behind that touched her. "In the yard by the bunker," she recalls, "there was a collection of Dinky Toys which we had not seen before, in a sock with some money. That's how young some of the conscripts were!"

Nick and Sheila Hadden were living in a friend's house near the tiny sheep settlement of Fitzroy. Shortly after the British advance from Goose Green, the Haddens were awakened by two Argie noncoms who wanted to borrow their Land Rover and rejoin their outfit in Fitzroy. It was a cold night. Sheila offered them a cup of coffee—on condition they leave their guns outside. They agreed. Afterwards, they drove off happily toward town. What the two soldiers didn't know was that the British troops were already in Fitzroy, and the island's old, crank phone system was still working. Nick rang up Fitzroy and the two noncoms were taken prisoner.

Gurkhas that go bump in the night

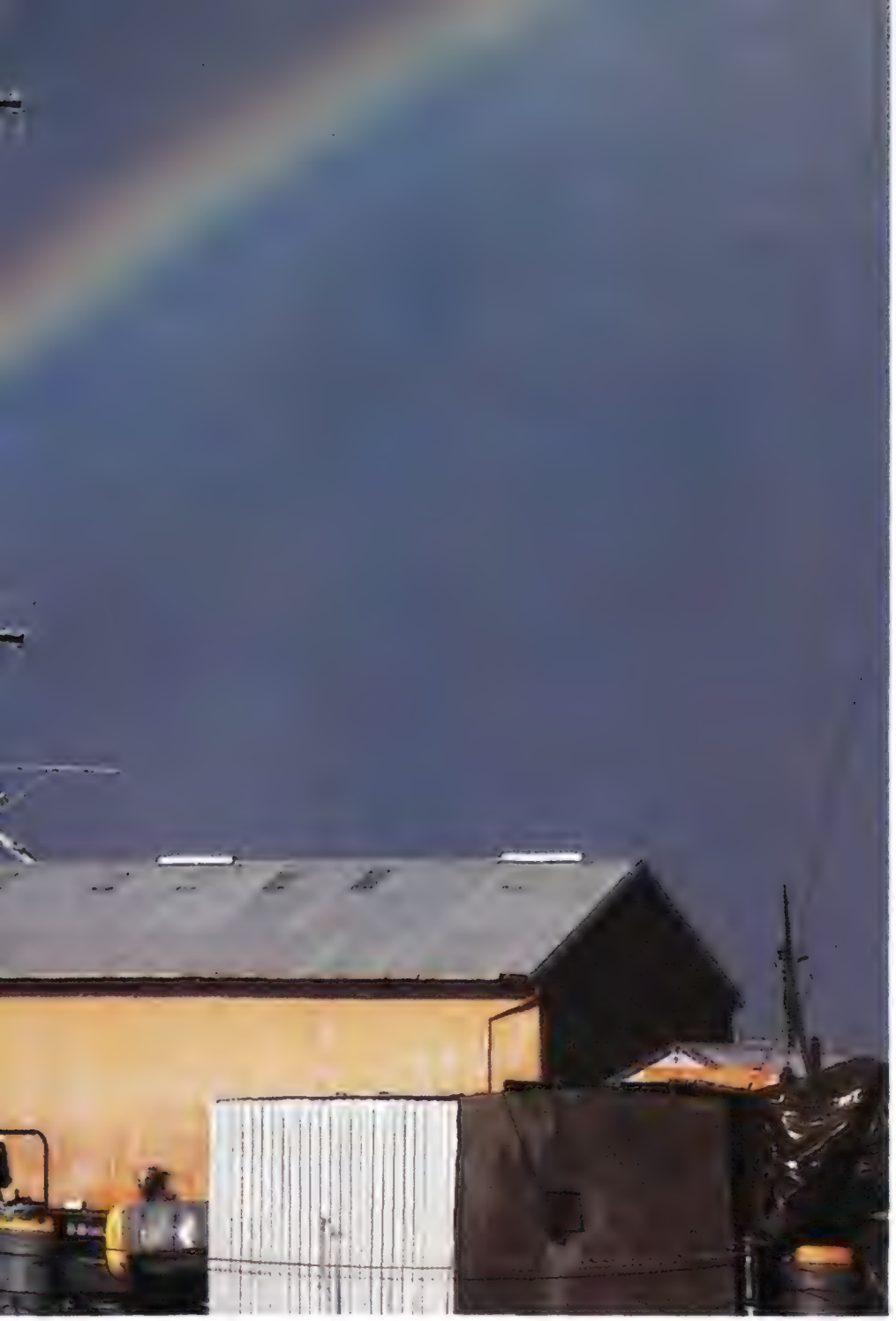
Fooling the Argies is a fairly common theme. After the invasion the population of Goose Green, 114 people, was herded together at gunpoint, forced into the village hall, and kept locked up for a month. An elderly woman had left her false teeth behind, but the guards refused to let her—or anyone else—go collect them. The prisoners' principal form of retaliation consisted in telling their Argentine guards that the British Gurkhas were coming, with their celebrated reputation for savagery and their razor-sharp kukris (knives). Cutting off noses, ears and even heads of their enemies were the mildest atrocities that Gurkha victims might be treated to, Goose Greeners informed their shaking listeners. The kicker was usually an obvious question-and-answer joke: Q. How can you tell whether or not Gurkhas have come in the night? A. If you can turn your head, they haven't.

Later the Gurkhas—who reached the islands during the attack on Stanley—were accused of unspeakable atrocities, none of them true.

There is a darker side to memory, of course. Over coffee, one day after I'd been back in the islands awhile, I ventured to ask Veronica if she is still nervous about the war. There is no formal peace treaty. Ships in the outer harbor still observe blackouts at night, though

Rainbow, frequent sight in the showery Falklands, arcs up from damaged superstructure of *Sir Tristram*.

Hopeful sign painted on wall of a private house was intended to warn British pilots not to fire on it.



A landing-support vessel, she was hit during the landings, and has now been towed away for repairs.

Soldiers stroll Stanley street as islanders rebuild fence torn down to accommodate "Argie" machine gun.

the town is brightly lit. Besides, she had been hit by shrapnel, and had held one of the mortally wounded victims in her arms. "Yes," she said. "You do feel differently when a shell has gone through your roof," adding, after a pause: "You know it *can* happen because it has happened."

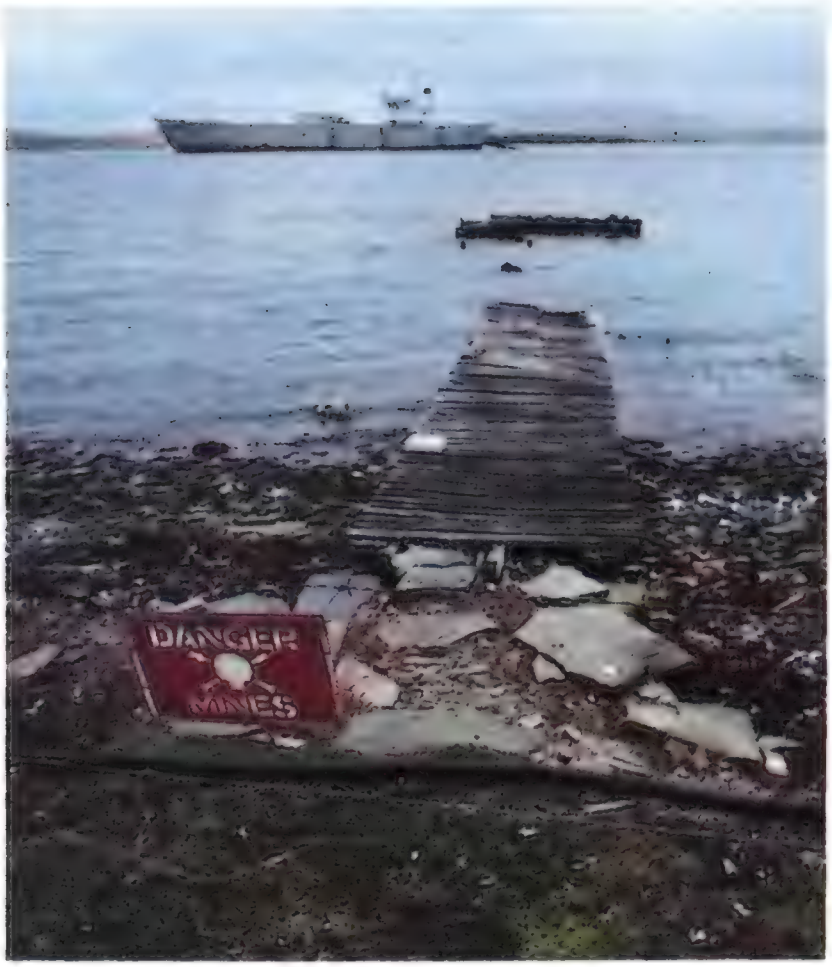
In part because islanders share her sense of vulnerability, and also are grateful to the army, town and troop relations have been good so far—despite shortages and crowding. There are raw edges, of course. There was what is known as the "Benny Affair," for instance. Benny is a dim-bulb character in a famous British TV soap opera that all the urban soldiers from Britain know well. Because Benny's TV trademark is a wool hat, while wool watch caps (with rubber Wellington boots) are almost a Falklands national costume, it was probably inevitable that garrison soldiers found "Benny" a convenient, and sometimes contemptuous, nickname for Falklanders. Its use became enough of an issue that garrison commander Maj. Gen. David Thorne felt called upon to forbid the use of the term—an order that probably did little more than drive it underground. The "Bennies," for their part, have their own set of pejoratives. They also tend to charge the British soldiers what are regarded as outrageous prices.

"Chucking out drunken Paras"

Misunderstandings and recriminations can result even where the best of intentions exist. Many families had soldier lodgers, and Her Majesty's Government, anxious to be fair, insisted that householders accept a payment of £1.50 a day for each soldier. When some grateful citizens demurred they were told they *had* to take the money, but were reminded that if they were embarrassed by it, they could always "put in the collection plate in church." That was fine—until the Falkland Islands Government suddenly announced the rent money would be taxable—a double blow, as few people had kept any records.

Partly as a result of this kind of petty friction, one casualty of the postwar period has been the Globe Pub, a celebrated Stanley watering place, well seasoned with peat smoke and decorations from passing ships. Owner Chuck Clifton finally decided he'd had enough of "chucking out drunken Paras" (paratroopers). Some time ago he simply cleaned out his years of souvenirs and locked the doors. After I left the islands the Globe did reopen under a hopeful new management, but so far, everyone agrees, the place "isn't quite the same."

The challenge of a changing island after so many changeless years affects different people in different ways. The Fowlers, for example, belong to a tiny class of skilled government employees who come to the



The beach at Fox Bay East, like others all round the islands, is still Off Limits because of mines.

Falklands from the United Kingdom on a contract basis. At the end of each tour such folk always get transport "home" and some paid leave. Then, if both sides are agreeable, they sign up for another few years in the Falklands. The Fowlers first came here 12 years ago. In 1980, when their Darwin school closed and they had to move to Stanley, they found to their surprise that even the ways of a small colonial capital had become too citified for them. They longed to be back on the windswept, grassy hills and the lonely seashore. With the island so busy and its future in question, their very professional mobility made them ponder deeply whether or not to stay in the Falklands. At last report, they had decided to return to the north of England.

Most inhabitants, however, are "Kelpers," island-born Falklanders whose nickname comes from the lush local seaweed. Before the war they had few choices. There was no unemployment, to be sure, and nobody went hungry. But in a one-economy society, based on the wool industry, on islands largely owned by the London-based Falkland Islands Company and other absentee landlords, there was no opportunity, either. For years the price of wool has not kept pace with inflation. But many Kelpers felt that the landlords were not seriously interested in trying to improve the quality of the islands' only product, or in trying to diversify.

Faced with stagnation, some bright islanders migrated to New Zealand. But in prewar days a young lad who had grown up on one of the outlying farms had little choice but to join the ranks of unmarried farm workers who lived in dormitory-style housing on the larger farms and ate in communal dining halls. If he was especially promising and attractive, he *might* get married and go live in one of the company-owned houses. But the odds were against it. There was (and is) a shortage of marriageable women in the Falklands, and some of the islands' comelier lasses went off to England each year as brides of one or another of Stanley's small but perennial contingent of Royal Marines —a practice that is likely to increase as a result of the present large garrison of soldiers.

The situation created a certain passivity, both about the future and about how the island should be run. Today, though, the British government is eager to make the islands a strong, going concern, and to justify the great expense of the war. In Stanley more than $22 million has been spent to repair or replace war-damaged homes. Some $319 million is scheduled for use in building a new airport at Mount Pleasant and the creation of a 25-mile-long road—now a rugged track that should be tackled only with the aid of a four-wheel-drive vehicle and is simply a peaty morass in any wet weather—linking it with Stanley. In addition $46 million will be spent over the next five or six years for the development of the Falklands. Among various projects is a $3-million satellite earth station to improve the islands' long-shaky telephone links with the rest of the world. With help from the lately established Falkland Islands Development Corp., it is becoming easier than it used to be to borrow money.

Encouraging the young and ambitious

Following lines first explored in a prewar report written by Lord Shackleton, son of the famed Antarctic explorer, the government and the islanders are now branching out in a number of ways. Some of the huge farms have been broken up, with young and ambitious farmers encouraged to buy and work smaller units. There is the possibility, since fishing fleets from Poland, Russia and Japan now harvest in the Southwest Atlantic, that the Falklands may start a modest inshore fleet of their own.

Just how much the spirit of change has set in politically became evident one evening at a rare public meeting called by Terry Peck, a member of the eight-man, locally elected Legislative Council. Peck is in his mid-40s, a former Stanley police chief who now works as a contractor. He is also a feisty politician and claims he is the first councillor ever to call such a "town meeting" just to find out what was on his constituents' minds. Although council members weren't up for re-

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Toshiba, on the other hand, has a great deal more confidence. We offer the industry's only 30-month warranty.*

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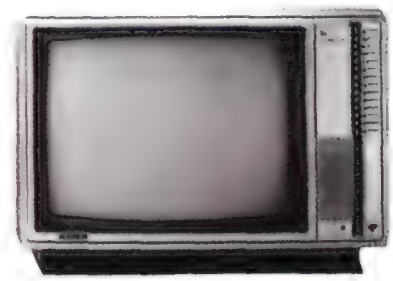

In Touch with Tomorrow

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*See your Toshiba dealer for details and models covered.

In a show of power and *politesse*, garrison gunners fired a salute during a week of parties, parades and horse races last spring, celebrating the Falklands' 150 years as a British colony.

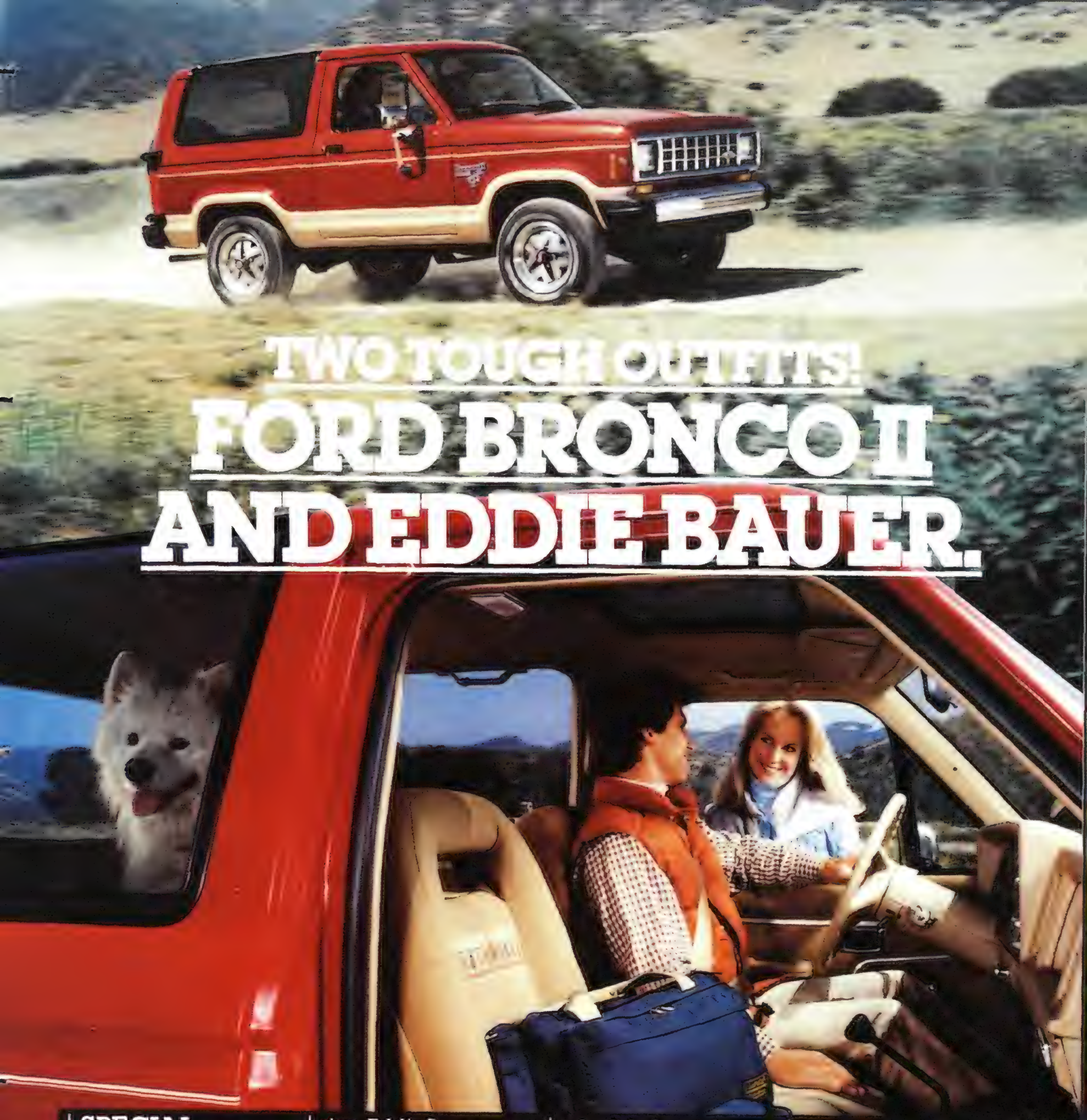
election, Peck suggested that the whole council resign, forcing immediate elections. Or, at the very least, there should be a vote of "no confidence" in the whole present system. Such a meeting would have been unthinkable before the war.

Peck took notes on a pad, promising that he would bring this or that matter "to someone's attention." There were typical small-town questions (Is it true that someone is going to open a fish-and-chips shop in a residential neighborhood?). But people clearly wanted to question just how decisions about the Falklands are being made and who is making them. "It's up to the people of the Falklands," said Steve Whitley, the local veterinarian (whose wife Susan was one of the people killed in the Fowlers' house). Decisions, he added, have thus far been made by a "very restricted group." (The Falklands are a British colony. They are administered by a British-appointed Civil Commissioner and two separate councils—the mostly appointed Executive Council and Peck's Legislative Council, mostly elected).

Such a change should help people like Laurie Butler who, as Stanley's butcher, used to be an employee of the Falkland Islands Company, but is now in business for himself. Laurie leases the butchery from the Company, and brings large cuts of meat to the doors of his clients. (Early each morning gates and doorways in town sprout a crop of small signs for the butcher: "Half a sheep today, please," or "Cat's meat only, please.") He sells to the army, as well. The principal hurdle, so far, was figuring out an economical way to upgrade the Stanley butchery enough so that the army could buy from him regularly.

I talked to David Britton, managing director of the Falkland Islands Company, who happened to be in Stanley for one of his periodic visits. A dapper man who very much looks like the successful car salesman that he once was, Britton, perhaps predictably, urged caution about changes, especially when it comes to breaking up the huge farms and selling off the pieces to individuals. What is worrying him is that when the larger farms get broken up, their new owners will run the small units as family farms, thus requiring far fewer

Writer-photographer Nicholas Dean first visited the Falklands before the war to report on the preservation of old sailing ships.



TWO TOUGH OUTFITS!

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SPECIAL EDDIE BAUER BRONCO II

Two names known for toughness get together –in Ford's special Eddie Bauer Bronco II.

Like all Bronco's, Bronco II is field-tested ...built Ford tough, with husky frame and Twin-Traction-Beam suspension. Eddie Bauer survival gear has been field-tested too...right to the top of Mount Everest!

The Eddie Bauer Bronco II is outfitted for all outdoors–with unique interior and exterior trim plus an optional flip-away spare tire carrier. Free Eddie Bauer top quality gear bag and map folder included, plus scheduled maintenance and a limited warranty for 24 months/ 24,000 miles, whichever comes first, excludes tires, fluids, accidents or abuse.

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Get it together–Buckle up!

hired hands. "What are those displaced people going to do?" asks Britton. "Are we going to tell them all that if they want a job they have to go into Stanley and work on the roads?"

To be sure, Britton is a representative of the islands' principal absentee landlord. But he has been urging the development of local light industry and easier credit. Moreover, he isn't the only one beginning to confront what is, essentially, an old-fashioned land redistribution problem: who will remain on the land; how will it be divided?

Richard Cockwell, for instance, was busy thinking about what ought to be done with the 140,000-acre Fox Bay East farm on West Falkland Island which, incidentally, he used to manage for absentee owners, the Packe Brothers. Cockwell lives there with his wife Griselda and sons Adam and freckle-faced Ben (p. 51). He hoped the farm would be broken up into several large tracts plus some common land in which current residents, if they could raise the money, would have a chance to buy the company houses they now live in and enough land for a garden and paddock. The major farm buildings in the village would belong to something like a Fox Bay village corporation.

But one large Fox Bay East family was opposed to the scenario. They wanted to buy the entire farm, all right, then run it as before, the only difference being that profits would go to local owners instead of the faraway company, and with no chance for ordinary folk to buy places of their own. There were merits to both plans, of course, and it is not clear how things will go in similar situations elsewhere in the islands. But in Fox Bay East a scheme similar to Cockwell's finally carried the day.

At the moment the Cockwells are planning to use part of their large house to manufacture woolen goods, and will ultimately set up knitting and weaving production with six knitting machines to start.

Since the war many islanders share a general feeling that I heard put best by George Stewart, a Fox Bay shepherd. Stewart has watched his flocks in that corner of the world for almost 40 years and, depending on how things eventually work out, may or may not be able to retire to a small house of his own. He thought about the problem when I talked to him one afternoon as he was saddling up his horse. "A lot of British lads died for us," he finally said. "It's not right to them to let things go back to the old ways." Then George Stewart was off, riding away over the yellow hills to round up some sheep.

Emma Steen's flower garden, now flourishing again, briefly sprouted an Argentine antiaircraft gun.

View from Sapper Hill leads past war-blasted truck and across a bleak landscape to Atlantic Ocean.

Creating an 'eye' that will see

Lockheed knows how.

It's a project with promise that defies comprehension.

It's the NASA Space Telescope, managed by the Marshall Space Flight Center and being assembled and tested by Lockheed. It's scheduled for launch into 320-mile-high orbit by the Space Shuttle, and it will extend the observation reach of astronomers far out into the violent turmoil of space.

They'll look back about 14 billion light-years to where many think the universe edges lie. That's seven times farther than Earth-bound telescopes, hindered by atmospheric murk, have yet been able to see. And the telescope will find, lock onto, and study faint objects and masses only 1/50th as bright as any so far beheld.

Jupiter as seen from Earth (left) and through the clarity of outer space

A masterpiece gets ready for action.

This astronomical observatory, the finest galactic telescope system ever built, will be a masterpiece of advanced technology in optics, instrumentation, communications, and pointing control.

It will be large—43 feet long, 14 feet in diameter, and weighing about 24,000 pounds. When carried aloft, it will occupy the entire cargo bay of NASA's big-airliner-size Space Shuttle.

Once the telescope is deployed, its solar panels (being built by the European Space Agency) will unroll like long window shades, facing the sun to convert light into battery-stored electric power. High-gain radio antennas also will stretch out into position to work via relay satellites in communication to and from Earth.

And then the great instrument will go to work, its on-board computing and control systems already intricately programmed for the first viewing events.

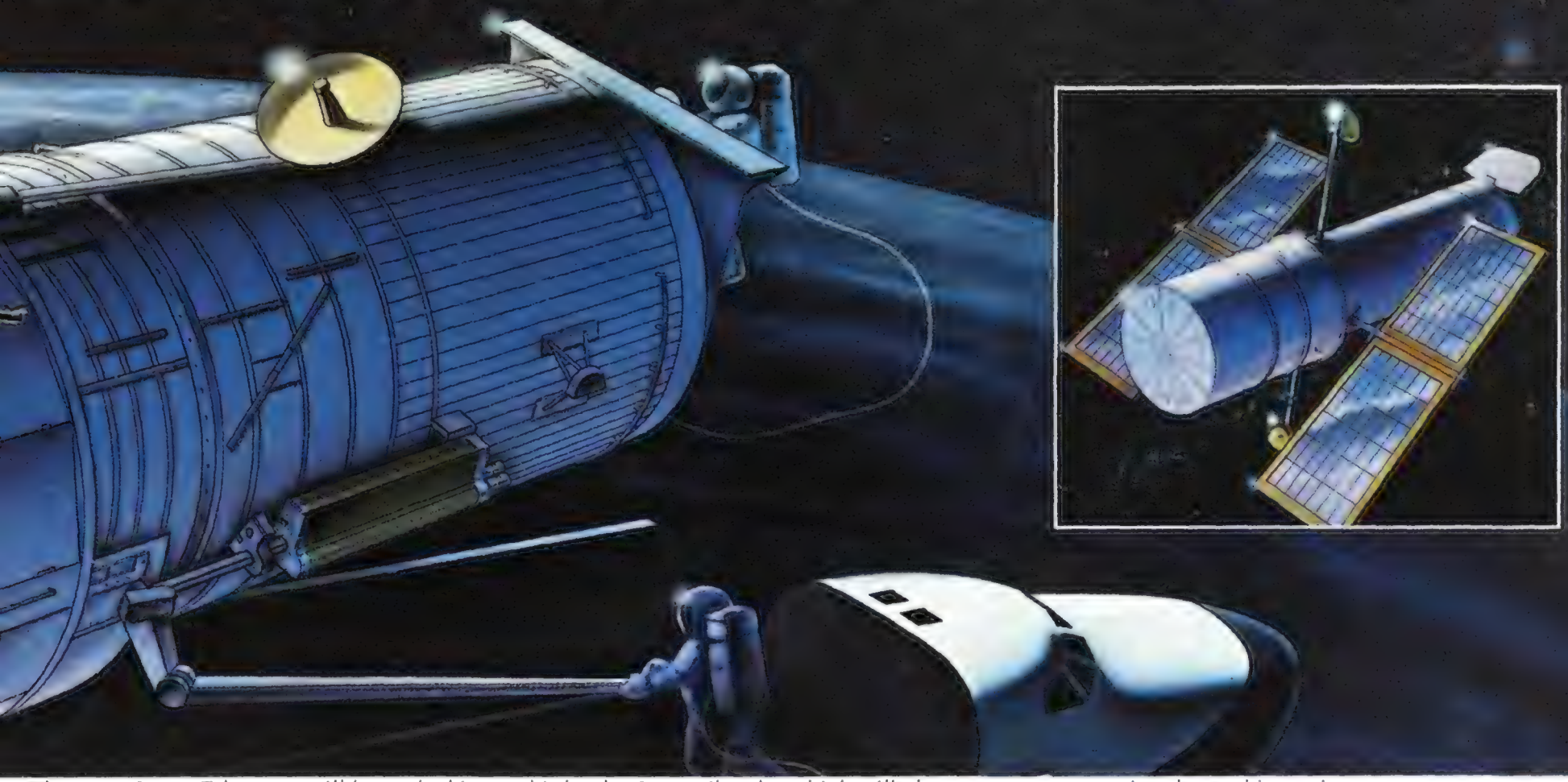
The magnificent mirrors.

Capturing a wide spectrum of faint light (visible, red, blue, infrared, and ultraviolet) that has traveled billions of years is the job of the optical assembly (being built by Perkin-Elmer).

The extremely smooth, precisely shaped primary mirror surface will result from two full years of grinding and polishing

A concave, foot-thick primary mirror, eight feet in diameter, will receive light coming in through the telescope's sun-shielded aperture. It will reflect and focus the light forward onto a smaller, facing mirror, which in turn will reflect the light back through a hole in the primary mirror's center. The final focal plane will be shared by a complex of guidance sensors and five scientific instruments. . . high-resolution cameras, spectrographs,

the edges of the universe.



The great Space Telescope will be tucked into orbit by the Space Shuttle, which will also serve as an occasional on-orbit service center. INSET: The telescope deployed.

and a photometer (being built by several institutions).

In their interference-free environment, the mirrors and instruments will help produce and transmit images with resolution 10 times greater than now possible with ground-based telescopes.

Fixing mankind's steadiest gaze.

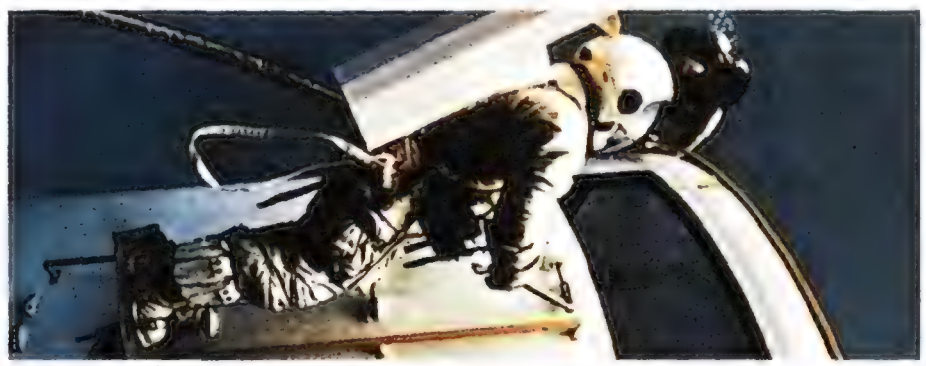
Those mirrors and instruments, however, couldn't do their best without a unique Lockheed pointing control system (PCS) that positions and holds them precisely on target. And that is incorporated in the Lockheed Support Systems Module, containing the interfacing, communications, thermal control, data management, and electric power systems.

Using sensors and gyroscopic devices, the PCS will move and adjust the huge telescope into a programmed viewing attitude. The Perkin-Elmer fine-guidance sensors will fix upon a pair of known, bright 'guide stars,' references for finding the target.

When the target object is dead in the telescope's sight line, designated instruments will be turned on and other functions shut down. That's because the tiniest torque or motion in a small motor or electric relay could jar the 12-ton vehicle off its lock-on point.

And how precise is that lock-on? In angular measurement, there are 1,296,000 arc-seconds in a circle. For perhaps as long as 20 hours at a time, the telescope will hold onto a target with a stability accuracy of just *seven thousandths of one arc-second* in all directions.

That stability is 100 times greater than any ever achieved so far. It about equals standing in Boston and holding rifle sights steady on a dime suspended over Washington, D.C.!



In a neutral buoyancy tank, an astronaut goes through special training simulating the service tasks to be performed in space.

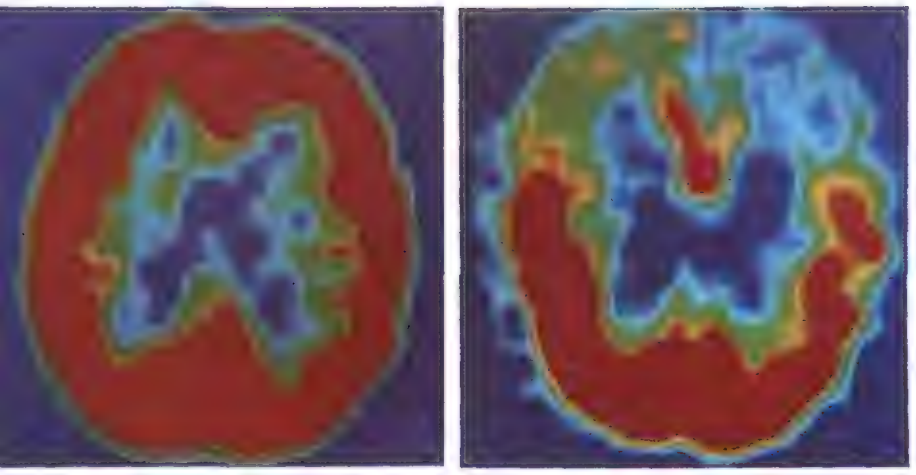
Keeping a beauty in shape.

Lockheed's innovative design will also let the telescope have periodic 'house calls' for checkups and maintenance during its planned 15-year life. Armed with nothing more than a 7/16" ratchet wrench and a Lockheed-devised foot-anchoring tool, a Space Shuttle astronaut will be able to open access doors, make inspections, replace modular units, and see to the telescope's well-being. When necessary, the Shuttle will retrieve the telescope and return it temporarily to Earth for general servicing.

The world of science is waiting expectantly. The wonders yet to be discovered are waiting, too. The Space Telescope will arrange a meeting.

When it comes to bringing all this together—testing, refining, integrating all the critical elements of a miraculous scientific breakthrough—Lockheed knows how.

Lockheed



High-technology PET scans show normal brain (left) and one with pattern typical of Alzheimer's disease.

By Jack Fincher

New machines may soon replace the doctor's black bag

Modern medical technology uses radiation, sound, magnetic fields and computers to see inside the human body as never before

With its 280 detectors, Positron Emission Tomograph in Berkeley records changes in body's biochemistry.

With the appearance in medicine of machines that once only physicists and computer scientists used, physicians now have the power to peer intimately at our bodies and diagnose our ills as never before. The diagnostic techniques seen on these pages are examples of such devices. Some are already in use at medical centers; others, like the "PET scanner" (above) are experimental devices that patients may increasingly encounter in the years to come. But no one knows which will become the stethoscopes and cardiographs of tomorrow because high costs may keep some of them from widespread distribution.

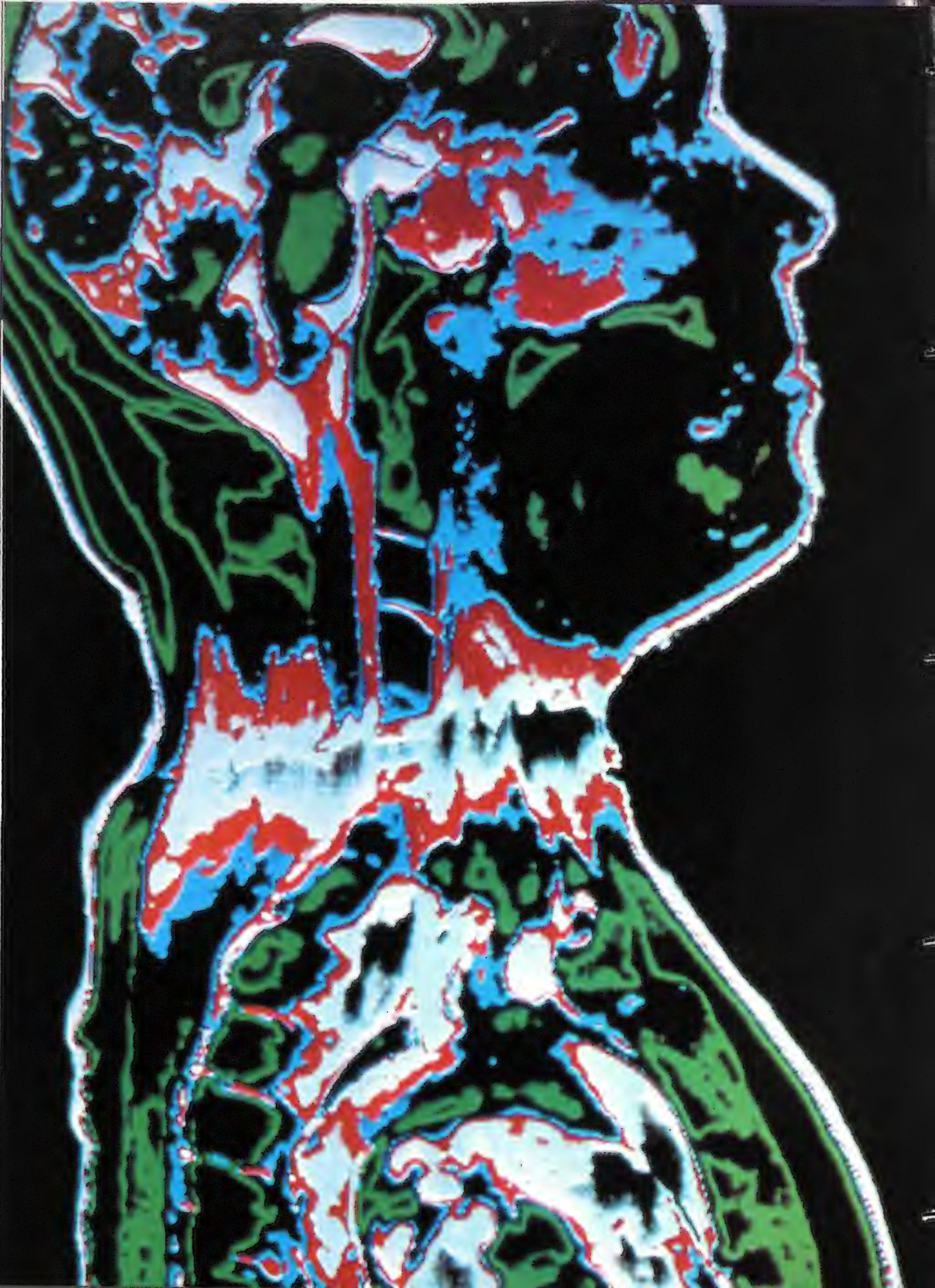
Physicians are excited about some of these diagnostic techniques because they offer a less invasive way to probe the interior of the body. They may replace traditional procedures such as inserting a catheter (a flexible, floating tube) into the coronary artery, or removing a piece of living tissue to perform a biopsy, a chemical analysis of body tissue. Imaging systems make possible the study of "*in vivo* biochemistry—measurement of the biochemistry of the living body," explains Thomas F. Budinger of the University of California's Lawrence Berkeley Laboratories.

A second advantage is that physicians "can get an image of the structure of the body to identify anatomical abnormality," says Oleg Jardetzky, director of Stanford University's Magnetic Resonance Laboratory. These powerful diagnostic tools are already proving a boon to medical researchers and replacing older, more dangerous and less accurate diagnostic methods.

An example of one of the newest and most experimental technologies sits in the Donner Labs at Berkeley. The Positron Emission Tomograph (PET scan) penetrates the human body's metabolism by recording traces of "nuclear annihilations" in body tissue.

A patient receives short-lived radioactive tracers, combined with chemicals the body normally uses. The tracers emit particles called "positrons" that collide with electrons less than a few millimeters away, and produce bursts of energy that detectors record. As these collisions continue repeatedly, the detectors slowly

Photographs by Dan McCoy, Howard Sochurek



build up a map of just where the tracer chemical is or is not being metabolized. The tracers can be chemically custom tailored to measure blood flow and volume, oxygen and protein metabolism and other functions.

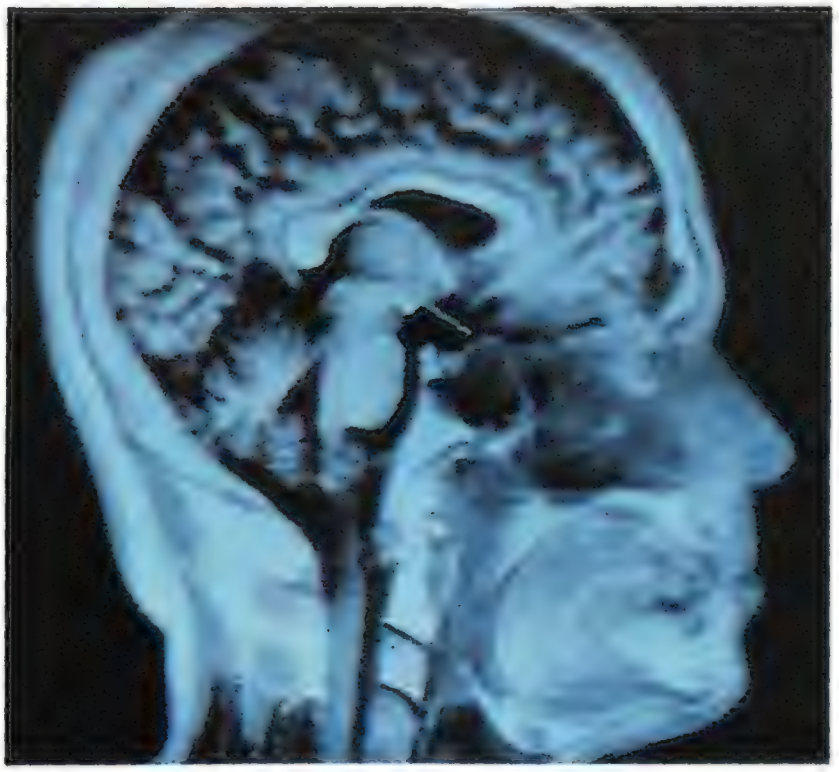
Although it is still an experimental device, the PET scanner is already being used clinically to test for Alzheimer's disease (a form of progressive degeneration of the brain), to locate the malfunctioning part of an epileptic's brain, and to evaluate a stroke's effects.

PET's greatest use, says Thomas Budinger, may be in the clinical study of disease, to determine how well patients respond to certain treatments. "PET," he says, "belongs in that category where it is used to study these diseases rather than to treat individual patients."

Partisans of another experimental technique, Nuclear Magnetic Resonance (NMR) spectroscopy, believe they have more to offer than the PET scan. At such medical centers as New York Hospital-Cornell Medical Center in New York City and University of California Medical School, San Francisco, NMR has shown promise in detecting brain tumors, diagnosing multiple sclerosis and diseases of the kidney, liver, pancreas and prostate gland.

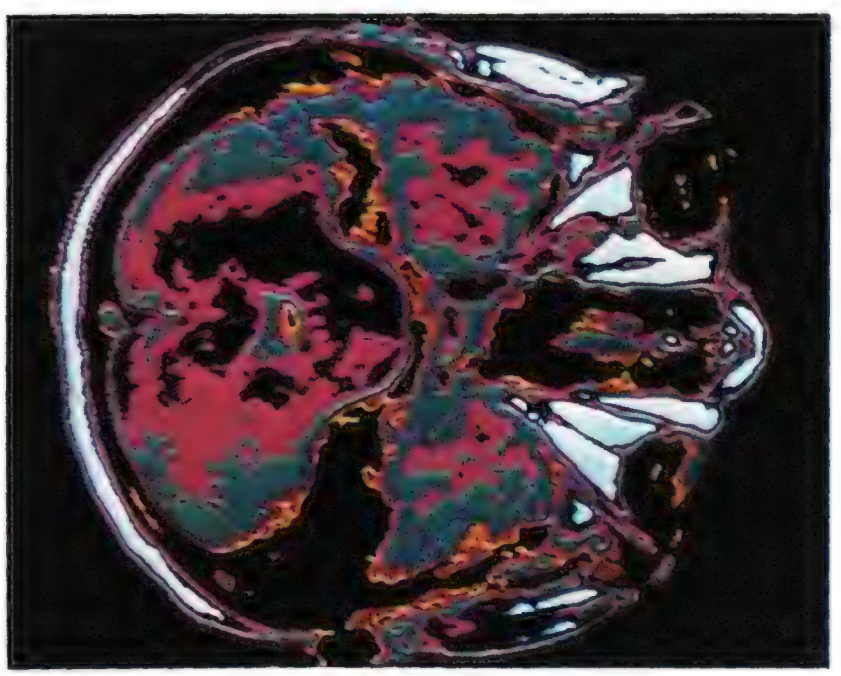
In the NMR technique, the patient is placed in an extremely powerful magnetic field, 40,000 times that of Earth's. "The magnet is strong enough to jerk a two-pound wrench right out of your hand," says Alexander Margulis, chairman of radiology at San Francisco. The New York Hospital facility, where these pictures were taken, has among the most powerful magnets of any machine in the United States. Yet the magnetic fields are not thought to harm the human body at all. In an NMR scan, encircling coils pulse the body with radio waves. Different kinds of atoms in the body re-emit radio signals in response, but atoms of hydrogen, common throughout in the form of water, respond especially strongly.

The signals alone provide information about the body's biochemistry. In addition, some say the computer can process the signals to form images of the body with even greater clarity than PET scans. NMR falls short only where motion can blur the image, such as in the bowel, or the coronary artery. "NMR clearly has wider applications than any of the other techniques," says Stanford's Jardetzky. "It will supplant PET scans since both are doing essentially the same thing—assaying chemicals in the body." Joseph T. Whalen, chairman of radiology at New York Hospital, and his colleagues plan to offer NMR images via satellite to affiliated hospitals. Eventually, they may have a



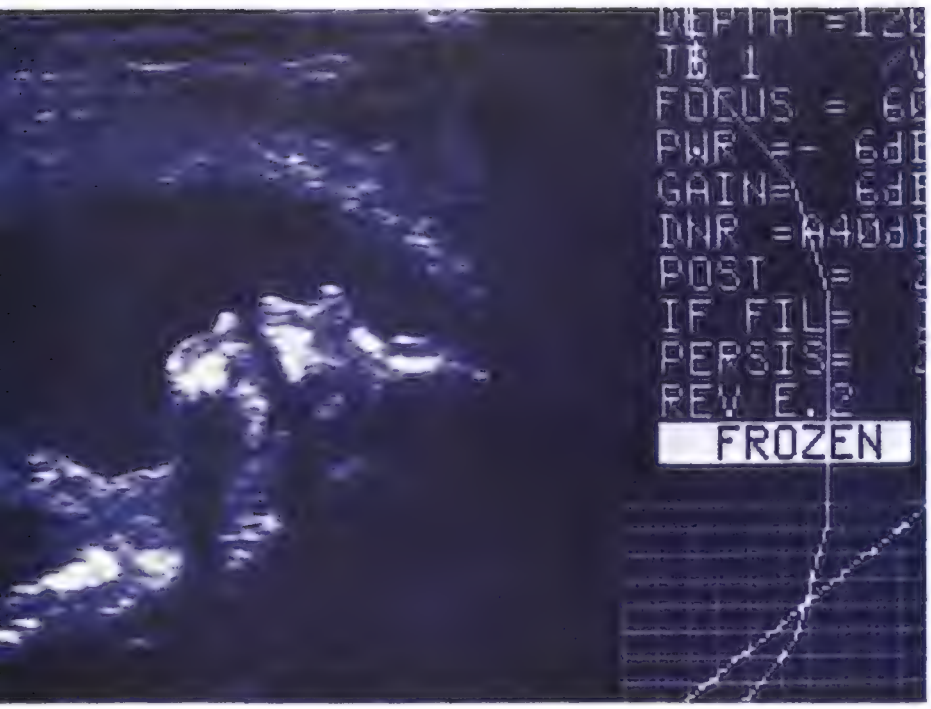
NMR reveals so much detail within head that even optic nerve, thin white line at center, is visible.

Color CAT scan from NYH of section through head at eye level reveals large tumor behind the right eye.



Another eye-level CAT picture shows blind left eye; misshapen mass behind it is abnormal optic nerve.

Powerful NMR scanner in New York penetrates body to preset depth, encoding different tissues in colors.



Ultrasound view of a mother's womb shows horizontal profile of normal baby, in amniotic fluid, at 19 weeks.

Alan Susal watches over his ultrasonic eye imager, which shows hemorrhaging in an eye's round cavity.

computerized system to pool diagnostic images from different machines.

Not far south of San Francisco, Barbara A. Carroll of Stanford University Medical Center's diagnostic radiology department is one of those combining ultrasound with computer processing to screen patients quickly, safely and inexpensively for disease.

By teaming ultrasound, which makes images of the body's interior using high frequency sound waves, and rapid digital processing on a computer, doctors can make "movies" of motions in the body that ultrasonic still pictures would miss. The computer processes ultrasound into images 30 times a second.

"The way things move or don't can often tell us when something's wrong," says Carroll. "At 30 frames a second there's a lot more information about the flow of blood and urine, or bowel and bladder contractions, than on a single picture."

One ingenious modification of ultrasound technology allows scientists to diagnose ailments of the eye. Early models of the ultrasound scanner were plagued by flickering that made it difficult to observe movements in the eye. Alan Susal, of Stanford's ophthalmology department, and his colleagues developed a modified scanner to eliminate some of these problems. Early on, the new device had a clinical success. A middle-aged patient was referred to Susal with both a cataract and a detached retina that left him all but blind in one eye. But when the eye's movement was examined by the new ultrasonic scanner, the detached retina was seen flapping flexibly behind the opaque cataract, which meant it would be easier to repair than if the retina had been old and stiff. The cataract was cut away, the retina reattached and most of the patient's peripheral sight was restored.

Computers have not only made these new medical technologies possible, but they have greatly enhanced an old one. Paired with a computer, the X ray is looking at the body in ways it never has before. Modern CAT scanners (Computer Assisted Tomography) use computer processing and multiple X-ray beams to produce three-dimensional images of the body. Says William Brody of the Stanford University Medical Center, "The earliest CAT scanners narrowed the X-ray source down to a pencil-sized beam, passed it through the brain in one plane from every possible direction, then put that information into a computer. And the computer, lo and behold, can construct a picture of the plane. It essentially saws the brain in two. The first scanner 12 years ago took 15 minutes to collect the information and 12 hours to reconstruct the

Oregon free-lancer Jack Fincher's most recent contribution to SMITHSONIAN *was a story about Ferris wheels for the July 1983 issue.*

Spend the weekend in Aspen?
Attend the symphony?
Shop Fifth Avenue?
Let's split a
Chocolat Tobler
while we decide.
Chocolat Tobler
SWITZERLAND

X-ray machine at Stanford is part of DSA technique that shows blood vessels with exceptional clarity.

image. Now scanners with multiple X-ray beams routinely acquire the same data in one second and reconstruct the image in thirty."

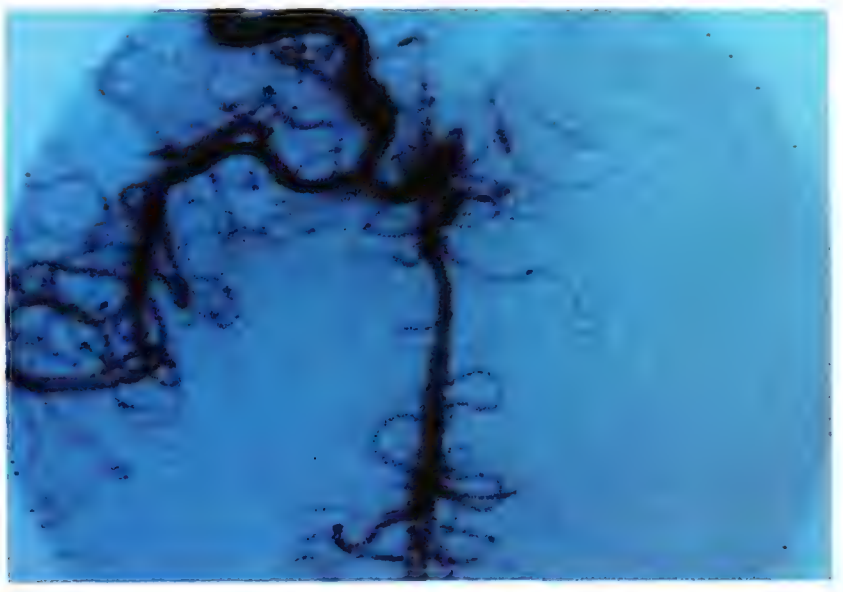
Carving out a niche for itself by imaging normally invisible blood vessels is Digital Subtraction Angiography (DSA). In this cousin of CAT scans, an X ray is taken of the blood vessels in question; nothing is clearly visible. The patient is injected with a contrast medium, which strongly absorbs X rays. A second X ray is taken. The computer processes both images, subtracting the brightness of a point on the "before" image from its corresponding point on the "after" image. Where there was no contrast medium, the image is blank. What's left is a picture of the blood vessel. Physicians are using DSA to detect diseases of blood vessels in the brain and chest (SMITHSONIAN, August 1973).

Under Brody's direction the Advanced Imaging Techniques Laboratory at Stanford has succeeded in refining this method to distinguish bone from tissue. And they are testing a further refinement to remove the confusing blurring movements from the image of interior blood-vessel walls, where all the sloshing around makes it rather like trying to photograph a tear in a pair of jeans through the glass of a front-loading automatic washer.

These new machines are giving physicians unprecedented power to understand the human body. But the more physicians use magnetic fields, radiation and sound waves to probe our sick bodies as though we were malfunctioning devices, the more they may appear to be technicians rather than healers.

The widespread use of these devices may be costly both in economic and social terms. "The field is moving so fast," says Richard Riegelman of George Washington University Medical Center, "and in so many new directions that no one can predict to what uses

Digital Subtraction Angiography starts with Xray that shows nothing of the blood vessels in brain.



After injection of contrast agent, second Xray and computer enhancement, blood vessels are well defined.

they will be put tomorrow." While some of these applications may save dying patients by leading to the proper choice of a treatment, an improper, untested use of these machines might lead to the wrong diagnosis, a mistake that could cost a patient's life. And for everyone, these machines will probably mean increased health care expenditure—some cost in the million dollar range, not including supporting facilities, and require teams of specialists to operate them.

The most wrenching result of heavy reliance on high-technology medicine might be the further loss of personal contact between doctor and patient. "Medicine," observes Lewis Thomas in *The Youngest Science*, "is no longer the laying on of hands, it is more like the reading of signals from machines."

The years to come may see the further mechanization of medicine, but ironically, the high cost of the machinery may have strengthened an opposing trend as well. "I think we've begun to discover the less technological aspects of medicine," says Ronald Bayer of the Hastings Center, a think tank at Hastings-on-Hudson, New York. "One of the reasons for this trend is that we aren't able to afford all the high technology anymore." Thus the choices facing the health care system might ultimately help renew the human bond between doctor and patient.

Patient at Stanford awaits CAT scan, which will take several cross-sectional images of specified area. Computer will then reconstruct, in seconds, data from the various X-ray beams and produce a 3-D image.

Dad meets the graduate in his Peugeot

That night, when everyone else had gone upstairs to bed, they stayed out on the deck and talked. Just the two of them, father and daughter.

She told him how tough this last year at college had been, how dumb she had felt sometimes.

He told her about architecture and how dumb he still feels sometimes.

They agreed on bluegrass and spy thrillers. Agreed to disagree on Brahms and ice cream with walnuts in it.

They chuckled about her kid brother, the-boy-who-was-all-legs, and his recent discovery of girls.

They did not talk the way they used to talk, like father and daughter. Without noticing it, they had become friends.

"I like you," he said.

"I like you, Dad."

Peugeot seats have been described as "almost sinfully comfortable." In the 505 STI, they are wrapped in a soft, supple leather.

The car that Dad took to the station is the new Peugeot 505 STI.

It is a car dedicated to coddling its occupants. The shock absorbers utilize *eight* valves—instead of the customary two valves—to iron out bumps in the road. The seats are more than mere places to sit: they are actually "tuned" to work in collaboration with the suspension. And because of a wheelbase that is fully 108 inches long, there is room for adult-length legs in both the front *and* rear seats of the Peugeot.

The array of luxury equipment is well-nigh staggering: air conditioning; electric sunroof; central locking; electric windows; cruise control; power-assisted steering and brakes; and so on.

The Peugeot is very much a car for

comfort of body.

It is also a car for comfort of mind. The Peugeot 505 STI bristles with safety features, including 4-wheel disc brakes that "weigh" the passengers and luggage, then adjust themselves to help prevent the rear wheels from locking and skidding.

Prices of Peugeot sedans and station wagons—all available with gasoline or turbodiesel engines—range from $11,300 to $17,965.* Please call 1-800-447-2882 in the continental U.S. for a facts-filled brochure and the name of your nearest Peugeot dealer.

*Based on P.O.E. manufacturer's suggested retail prices. Actual prices may vary by dealer. Destination charges, taxes, dealer preparation, if any, and license fees are extra.

PEUGEOT

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Article and photographs by Merlin D. Tuttle

Harmless, highly beneficial, bats still get a bum rap

Comprising a fourth of all mammal species, these nocturnal creatures pollinate crops, disperse seeds, and help keep insects down

The author feeds a banana to a cave-dwelling nectar-eating bat he has trained to come to his hand.

Barely able to see in the dawn light, I fought my way through yet another tangle of vines and bamboo and shivered in the damp cold. I fervently hoped it was too cold for cobras to be active, and I worried about finding Khao Chong Pran Cave in time to photograph the spectacular morning return of its three million bats.

Suddenly, as I rounded a final pile of boulders, my thoughts were shattered: just in front of me stood a surprised and disgruntled-looking poacher. As we stared apprehensively at each other, I wished I had not left my Thai assistant, Surapon Duangkhae, so far behind. Just beyond the poacher, I could see a 40-foot-wide fishnet sagging with its catch of 30 large fruit bats.

Bats form the largest colonies of any warm-blooded animal, and they are found in all but the most extreme desert and polar regions. Nevertheless, bats are especially susceptible to extinction: they are, for their size, the slowest reproducing mammals; they are highly specialized; their huge colonies, in readily accessible places such as caves, are easily destroyed; and they are relentlessly persecuted.

Sensational media reports portray bats as mostly rabid and dangerous to man, his livestock and crops. In reality, the vast majority of bats are harmless and highly beneficial. Nearly a thousand kinds make up almost a fourth of all mammal species and their survival is of great ecological and economic importance.

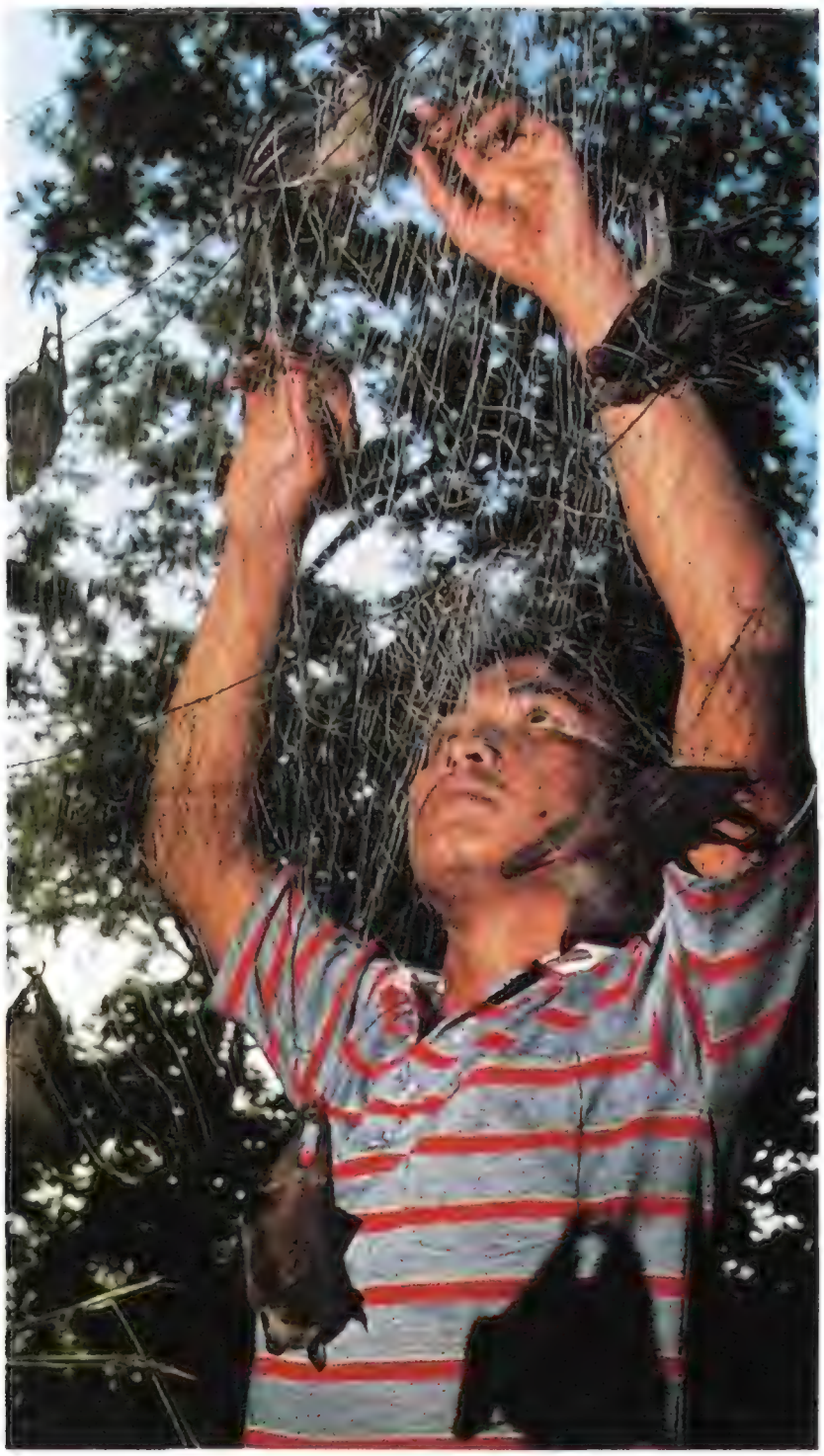
Cave-dwelling nectar-eating bats, a male and female, are roosting together. They pollinate durian flowers.

Worldwide, bat populations are declining rapidly. Some bats already are extinct, and many more may become extinct if human misconceptions are not corrected. The plight of Thai bats is just one of many possible examples.

I went to Thailand to study bats and their conservation needs, hardly dreaming that I would find myself in the middle of a feud between bat poachers and a coalition of school officials, monks and a town mayor. Dr. Boonsong Lekagul, a well-known Thai medical doctor and ardent conservationist, had introduced me to Khao Chong Pran Cave, simply as an excellent site to see a variety of Thai bats. We had barely arrived when I noticed that children were wearing bat T-shirts. I asked why, and quickly became fascinated with the story of guano mining and poaching, and how local people and a school are affected.

Especially in tropical areas, bats are often of considerable economic importance. In this case a monastery, school and many local townspeople were largely dependent upon bats for their survival. The bats of Khao Chong Pran Cave produce tons of droppings (guano), mined for use as fertilizer. Whole families partici-

Poacher cleans bats for market. The boy is wearing a shirt from local school supported by bat guano mining.



A young poacher in Thailand removes bats caught in a net. Small ones are simply killed and thrown away.

pate in the mining, and approximately 9,000 pounds are removed every Saturday. Annual sales total roughly 1.2 million baht ($52,860).

Khao Chong Pran Cave is owned by a monastery, and mining is supervised by the monks and town mayor. In addition to providing a livelihood for local people, profits from guano sales are used to support the monastery and the Wat Chong Pran School, a grade school attended by more than 460 students. In recognition of the importance of the cave's bats, the school sign displays a large stylized bat, and students are taught to respect and protect bats.

The cave has been mined for as long as anyone can remember, but guano production has dropped by some 50 percent over the past five years. Community leaders are concerned. Lost productivity apparently is the result of a decline in the cave's bat population, and they are convinced that the cause is too much poaching.

To stop the poaching, monks have covered one entrance to the cave with a locked door. Two other entrances have been covered with heavy steel grating. At the large entrance that is most used by bats, the monks actually hired an explosives expert who used dynamite to create steep cliff sides. Nevertheless, poaching continues. In Thailand large fishnets are readily available, and poachers have learned to hide them high up on a ridge above the cave. Nets cannot be seen from below by the monks, and the large fruit bats lack sonar and are easily caught.

Restaurant owners buy the big fruit and nectar-eating bats for three baht (15 cents) each and charge 30 baht a plate for their meat. Smaller insectivorous spe-

cies have little commercial value and are killed simply to facilitate removal from nets.

With Surapon's assistance, I investigated further. Guano miners argued that their activities were traditional and of little consequence to the bats, but the cave seemed so well protected that I doubted that poachers could pose a serious threat. I asked Surapon to arrange for us to meet the poachers, but he quickly reported that such a meeting was impossible, since poachers feared apprehension.

My surprise meeting on the following morning, however, worked out well. At first, the young poacher understandably wanted nothing to do with us. Surapon finally convinced him that I was relatively harmless and offered him an excellent cash tip.

Soon we were following him from net to net and on to meetings with other poachers and even with a restaurant owner who bought bats. I learned that ten poachers were killing more than 10,000 bats per month. On the morning of our encounter he alone caught 90 large fruit and nectar-eating bats. Such a catch, if typical, would have resulted in ten poachers taking more than 300,000 bats annually. The town mayor claims there are actually 20 to 30 poachers, so even this figure could be a considerable underestimate.

Superstition contributes to continued poaching. Many Thais believe that eating bats makes people powerful sexual performers. They mix bat blood with whiskey as an aphrodisiac and for relief of back pain. Such practices, combined with a basic shortage of protein, already have led to the loss of many and probably most of Thailand's largest bat colonies, especially those that live in caves. For example, only three of 12 caves that I visited in the vicinity of Khao Chong Pran Cave still contained more than occasional individual bats, though most had once housed thousands and some perhaps millions of bats. In two of the three caves still occupied, bat populations have declined by more than 80 percent. In the third, Rakang Cave, more than a million bats support an entire village of guano miners, but are about to be destroyed by an expanding limestone quarry. Some species might actually become extinct before they are discovered.

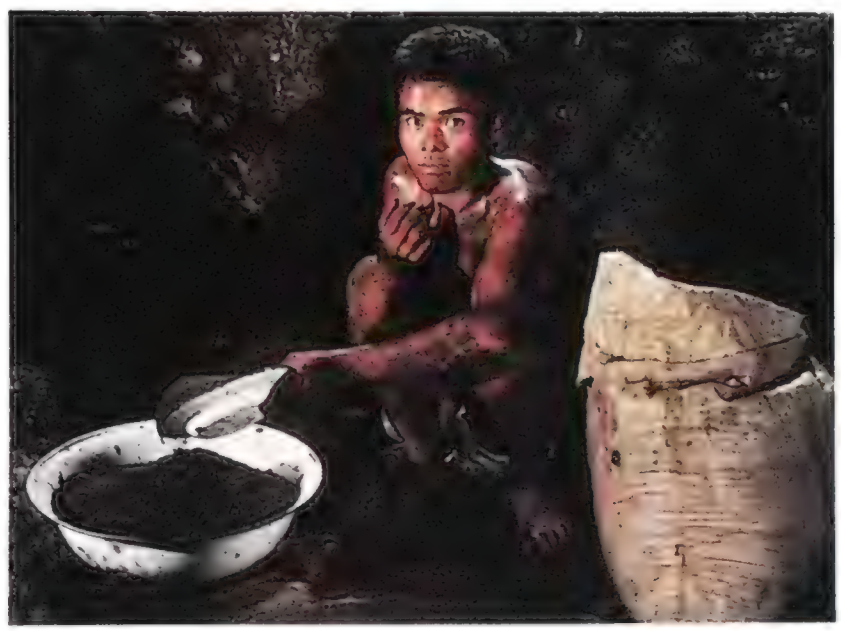
Few Thais realize how much they benefit from bats. Aside from their role as natural insecticides and as producers of prized fertilizer, Thailand's bats also are of considerable economic importance in other, less obvious ways. The second most common bat in Khao Chong Pran Cave, the cave-dwelling nectar-eating bat, is the only known pollinator of durian trees. Throughout Asia the durian fruit has been prized from ancient times. Durian crops worth roughly $90 million annually could not be produced without bats.

Tropical rain forests around the world depend heavily upon fruit and nectar-eating bats for seed dispersal and pollination. In such forests up to half of all the species of mammals are bats, and bats are the most important seed dispersing animals. Additionally, more than 130 genera of tropical trees and shrubs are known to depend on bats for pollination.

Even in the United States, we often unknowingly benefit from the activities of tropical bats. Many, if not most, economically important tropical fruits originally were or continue to be dependent upon bats. These include peaches, bananas, mangoes, guavas, breadfruit, avocados, dates, figs and many more. Numerous other products of the world's tropics are equally related to the nocturnal activities of bats. This list includes timber prized for furniture, balsa wood for crafts, kapok filler for surgical bandages and life preservers, hemp fibers for rope, beads for jewelry, carob for candy, latex for chewing gum, and even tequila.

We are only beginning to understand the great value of bats in tropical ecosystems. Quite aside from their critical importance to rain forest survival, bats are essential to maintenance of genetic strains of wild progenitors of modern agricultural plants, such as bananas. Although bananas are vegetatively reproduced on plantations, preservation of their bat-dependent ancestors could prove critical to development of new, more productive or disease-resistant varieties.

Bats everywhere are unusually fascinating animals, and Thailand's bats are no exception. The Kitti's hog-nosed bat is the world's smallest mammal, the only member of its unique family, and known only from Thailand. It weighs less than a penny and has a bum-

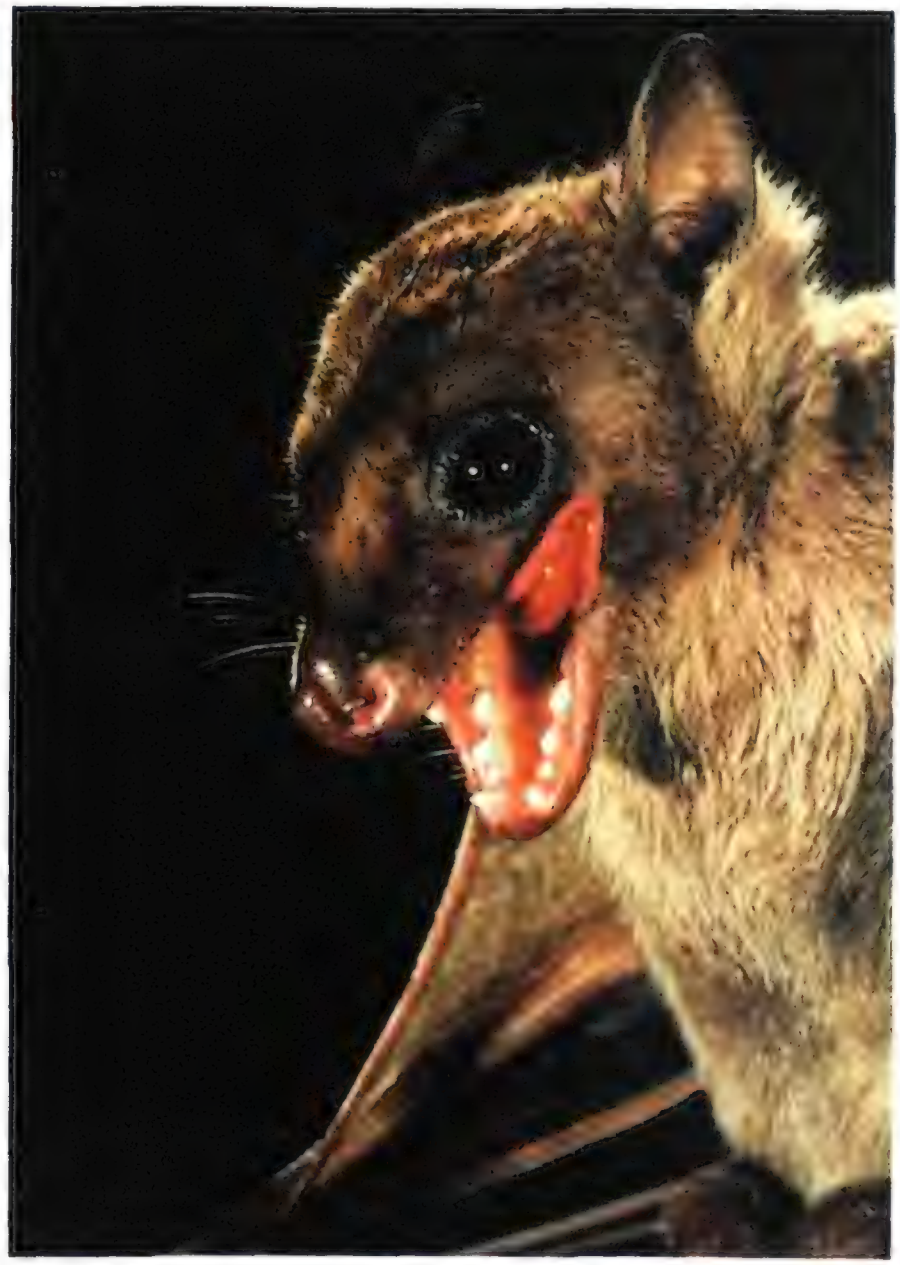


A guano miner works inside Khao Chong Pran Cave in Thailand. Production is dropping as bats dwindle.

Mammal curator at the Milwaukee Public Museum, Tuttle founded Bat Conservation International to help save these widespread but persecuted animals.

This bat is supplementing its normal diet of nectar and pollen with a whole fruit, in this case a crabapple.

The ear (center) and bizarre nose flaps of horseshoe bat are part of sophisticated echo-location system.

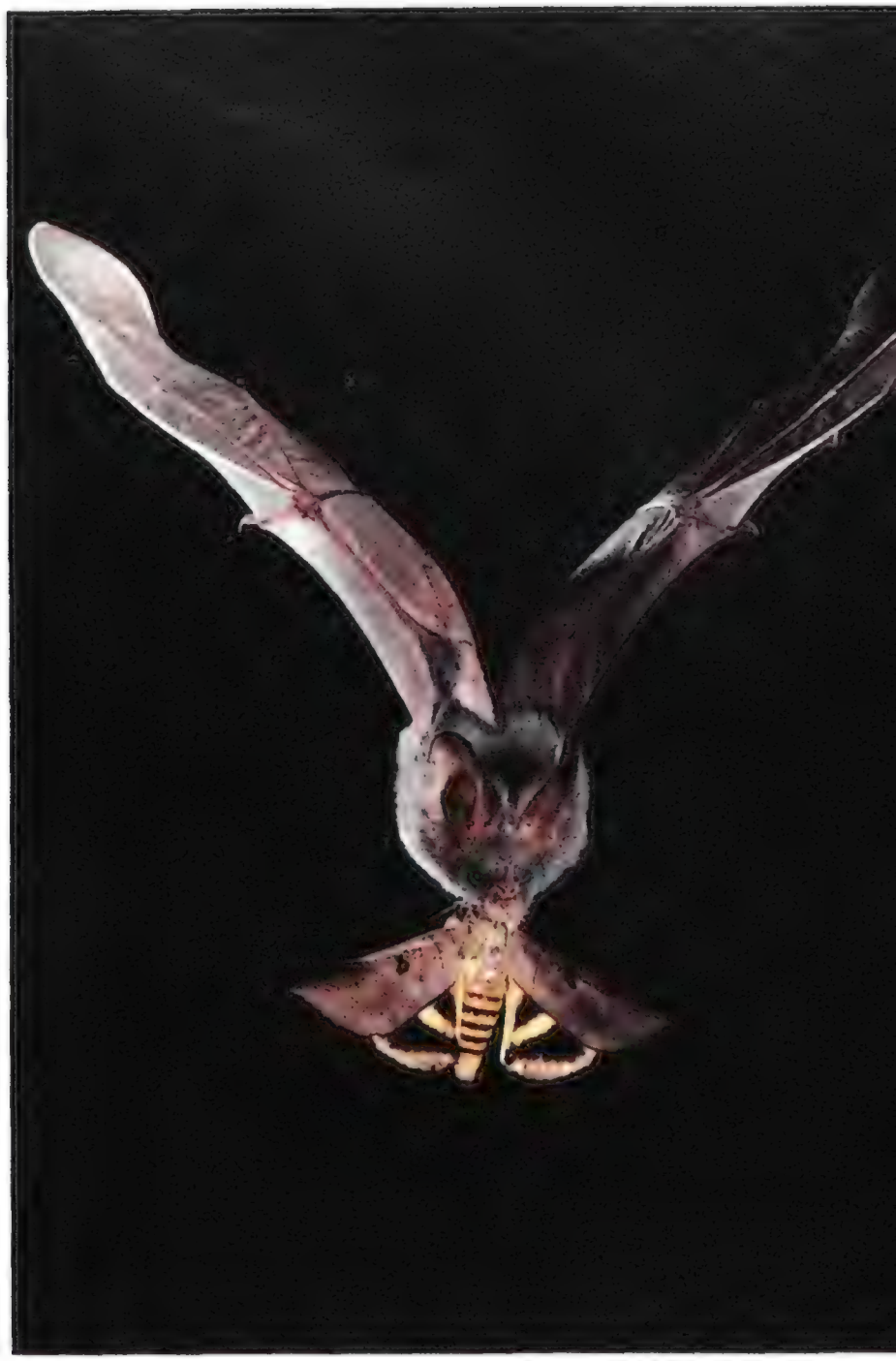


The author's tame Leschenault's rousette, one of the flying foxes, licks its chops before a meal.

Such bats thus play a role in dispersing the seeds of many plants, as well as pollinating their flowers.

A nectar-eating bat pollinates a male banana flower. Many valuable tropical fruits depend on bats.

A male black-bearded tomb bat exhibits the feature for which the species is named. It feeds on flying insects.



A lesser false vampire bat carries a captured moth. It preys upon large insects and small vertebrates.

blebee-size body. Most of its formerly known cave roosts in Sai Yok National Park are now abandoned. The bats were decimated for tourist souvenirs.

Many kinds of horseshoe and leaf-nosed bats found in Thailand have incredible facial adaptations, apparently useful for sending and receiving sonar signals. Their strange looking nose-leaves, earflaps and other facial appendages may seem ugly at first glance. But, to scientists who understand their function, such faces are beautiful. Using sound alone, bats apparently "see" all but color, and have eyes as well! Even these once relatively common bats are increasingly hard to find.

Teaching a bat to come to the hand

Most people are surprised when given an opportunity to meet bats as they really are. The truth is that bats are among the world's most naturally gentle mammals. One evening at the Ratburi Forestry Station, I invited the foresters to watch my trained bats perform. They were amazed. Within two days of capture at Khao Chong Pran Cave, three cave-dwelling nectar-eating bats already had learned to fly to my hand on call.

Many of Thailand's fruit-eating bats are attractive by anyone's standards. Several species are referred to generally as flying foxes because of their handsome, foxlike faces. The Lyle's flying fox is conspicuous, owing to its three- to four-foot wingspan and its preference for roosting in large tree colonies in monastery courtyards. It survives because of protection by Buddhist monks. One of the world's largest bats, the common flying fox, is now rare on the mainland of Thailand. This giant bat, with its five- to six-foot wingspan, was simply too tempting as a source of food.

Throughout much of the tropics large fruit bats are declining rapidly. They were once abundant with colonies sometimes numbering more than a million. Several species are now extinct. When they are not overly exploited for food, they are killed by farmers who often mistakenly believe that such bats seriously damage their crops. In actuality, fruit bats prefer fruits in native forests and rarely eat any fruit that is not completely ripe. Since commercial crops must be picked green for shipment, they are seldom damaged. Research on bats that visit orchards is badly needed, both to counter misunderstandings and to develop means of avoiding the relatively few legitimate problems.

Most people are either ignorant or misinformed about bats. In Thailand I was unable to find a single person who knew that bats are essential to the durian fruit industry, and no biologists were studying bats. On the contrary, many Thais had heard that bats are dangerous carriers of dread disease.

The truth is, in all Asia, only one person is suspected of having died from bat-transmitted rabies, and only one more is reported for all of Europe, Asia, Africa, Australia and the Pacific Islands combined. Furthermore, in all that vast area, none is known to have died of any other bat disease. By comparison, some 15,000 people die annually in India alone of rabies from other animals, mostly dogs.

Asians traditionally do not fear bats. In fact bats often are considered to be signs of virtue, good luck and happiness. Why then are these people increasingly concerned about bats being dangerous? The problem apparently stems largely from their blind trust in American knowledge and leadership. Although bats receive legal protection throughout Europe and the USSR, misinformed Americans spend millions annually exterminating bats. Worse yet, we export our grossly exaggerated fears to Third-World countries.

Why are we so uniquely fearful? In part it is because all of our bats are small, secretive and nocturnal, and therefore easily misunderstood and feared. But more important, our bats have been erroneously accused of serving as major carriers and reservoirs of wildlife rabies. In fact, many Americans still mistakenly believe that most bats are rabid and dangerous.

Even local health officials often are unaware that

The greater false vampire bat is a carnivore, feeding on frogs, fish, lizards, birds and sometimes smaller bats.

less than half of one percent of bats contract rabies or that even these rarely become aggressive. Bats do not act as symptomless carriers and rarely transmit rabies to wildlife. When people are endangered it is usually because they have foolishly picked up a sick bat that bites in self-defense. I have spent more than 20 years studying some 300 species of bats, often surrounded by millions, and never have seen an aggressive bat or contracted a bat disease.

Mortality statistics show that only ten Americans have died of diseases from bats in nearly four decades of record keeping. More people die annually from dog attacks, falling coconuts or food poisoning contracted at church picnics. Ironically, a federal judge recently concluded that the most serious health hazards involving bats are those created by unscrupulous pest-control companies in the guise of protecting people from bats!

Authorities on bats and public health agree that the only solution to unwanted house bats is to build them out after their nightly or seasonal departures. Beyond that, people simply should be warned not to handle unfamiliar animals, including bats.

Saving bats is important. Tropical rain forests and many economically valuable plants depend on the survival of huge bat populations, not just a few relict groups. Single cave colonies of insectivorous species can cover thousands of square miles, catching up to a quarter of a million or more pounds of insects nightly, including many economic pests. They are the only major predators of night-flying insects. Bats also are extremely valuable to science. Research on bats, for example, has contributed to development of navigational aids for the blind, to development of artificial insemination and birth-control methods, to production of vaccines, to testing of drugs, and to studies of disease resistance, speech pathology and aging.

Tens of thousands of important bat colonies have been destroyed intentionally by misinformed people and their governments. Many of the world's largest populations are already gone, and more are disappearing rapidly. The million bats in Rakang Cave may be gone by the time you read this article.

Certainly extinction of bats cannot be in mankind's best interest. These fascinating creatures are among our most sophisticated and likeable allies. It's time they received the respect that they have long deserved. Perhaps we, too, can learn from the teachers of Wat Chong Pran School.

But this predator is actually very gentle; the author found they could be quickly tamed and easily handled.

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Solomon R. Guggenheim Museum, New York

By Benjamin Forgey

Kandinsky: the visionary artist who led a quiet revolution

This multifaceted genius of modern art denied he wanted to overthrow the old ways, insisted his was the unavoidable evolution

Kandinsky, fastidious as always, at his easel in Paris in mid-30s is working on *Dominant Curve*.

Composition 8, July 1923, was considered by Kandinsky to be most significant of his postwar achievements.

"Now we have it! Isn't it frightful? It's as though I'm thrown out of a dream." Vasily Kandinsky surely was not the only person in Europe who committed such thoughts to paper on August 2, 1914, the day after Germany declared war upon Russia. In his hasty letter from Munich to Herwarth Walden, his friend and dealer in Berlin, the artist continued: "I've been living inwardly in this period, assuming the complete impossibility of such events. . . . Mountains of corpses, frightful agonies of the most varied kind, inner culture set back for an indefinite time."

In the years immediately preceding the war, Kandinsky had completed an amazing transformation of art in one of the crucial episodes of 20th-century culture. For 18 years in Munich, during which he traveled extensively, the 47-year-old painter had devoted himself, as he wrote, to the German *Kunstleben* (life of art). With the outbreak of war he set out right away upon a circuitous return journey to his native Russia.

It is at precisely this point that we meet the artist in "Kandinsky: The Russian and Bauhaus Years," the exhibition organized by the Solomon R. Guggenheim

Solomon R. Guggenheim Museum, New York

In his early years Kandinsky had done a number of paintings on the theme of St. George and the dragon.

Museum in New York, which opened there in December. The exhibition is the second of three monumental Kandinsky shows planned by the museum. The first, "Kandinsky in Munich," took place last year and the third, "Kandinsky in Paris," will occur in 1985. The exhibitions correspond to the three major, decidedly different phases of his art.

Certainly there is no artist better suited to such treatment than Kandinsky, the Russian-born mystic, trained as a lawyer, who participated directly in three of the great, searching adventures of early modern culture: in Munich before World War I he helped to lay the foundations for abstract art (although whether he actually painted thoroughly non-figurative paintings is a matter now being disputed); in Russia during the war and the Revolution, he was a somewhat distanced leader of the avant-garde in one of its most creative periods (SMITHSONIAN, December 1980); and he spent 11 years as a master at the Bauhaus, the most influential art academy of the 20th century, where art, architecture and utilitarian design were taught as equally important elements of an integrated whole.

In each of these periods we can see Kandinsky the artist and thinker carefully reflecting upon this heady mix of cultural stimuli while producing art of great individuality. Through it all his outward demeanor remained that of a respectable, haute-bourgeois professional: he never turned a bohemian face to the world. Paul Klee, his great friend of the Bauhaus years, recalls that even as a student in Munich Kandinsky mixed his paints "with a kind of scholarliness," and his students at the Bauhaus noted, doubtless not without amusement, that he looked and acted like a diplomat. Kandinsky's outwardly conventional, placid existence contrasts strongly with the profound romanticism of his imaginative life.

Benjamin Forgey writes on art and architecture for the Washington Post, *last wrote on the art project,* Ranch, *in our December 1983 issue.*

"Those peculiar things called 'colors' "

Kandinsky was occasionally capable of joyous verbal outbursts. Recalling the first time he opened his tubes of paint, for instance, he wrote, "Jubilant, solemn, meditative, dreamy, self-absorbed, serious or roguish, sighing with relief or deeply aggrieved, defiant and resistant, soft and yielding, stubborn, self-controlled, sensitive, precariously balanced, those peculiar things called 'colors' emerged one after another—living creatures, independent, endowed with all the properties necessary for a life of their own. . . ."

Kandinsky's journey to Russia in 1914 was by no means an exile's return. He was at home there. He had been born into a comfortable situation—his father

Painting with White Border, 1913, may be one of these, with St. George's white lance at center.

was a successful tea merchant—in Moscow on December 4, 1866. Outwardly, he was a serious student of economics and ethnography, and he graduated from the law school of the University of Moscow. Inwardly, he lived a rich existence. His profound impressions of the rituals and icons of the Orthodox Church, the traditional fairy tales and folk painting of Russian peasants, and above all the color and form of Moscow's architecture were important to him throughout his life.

When Kandinsky first arrived in Munich in 1896, he was a neophyte painter with intense but unformed sensations about a life of art, a 30-year-old student faced with the task, as he said, of "pulling down the walls that separated him from true art." When he left for Moscow in 1914, he was one of the great masters of his time. The Russia to which he returned was in many ways a vastly changed place. Kandinsky's sojourn in his homeland lasted almost exactly seven years. His private life passed with relative smoothness through

Solomon R. Guggenheim Museum, New York

Picnic was one of 14 watercolors made by the artist about 1916. He thought of them as "bagatelles."

Centre Georges Pompidou, Paris

Kandinsky was in Russia during the Revolution; in 1921 he made this highly decorative cup and saucer.

Solomon R. Guggenheim Museum, New York

Back in Germany after seven years in Russia, Kandinsky turned head, heart and hand to major statements such as *In the Black Square*, June 1923, in which order and energy are carefully balanced.

the hard times. In early 1917, with the sounds of revolution literally in the air, the 50-year-old painter married Nina Andreewsky, the beautiful young daughter of a Russian general. They lived harmoniously together until Kandinsky died in the Parisian suburb of Neuilly-sur-Seine in 1944.

But in his professional life these were years of crisis. In Munich, as the first Guggenheim exhibition so amply demonstrated, Kandinsky had been the great synthesizer, bringing together an amazing variety of stimuli—from Symbolism, Jugendstil, occultism, Theosophy, Fauvism, primitive art and folk art—to create the tumultuous masterpieces of 1909-1914.

Back in Russia, Kandinsky seemed to lose his bearings for a couple of years. Then, in a series of ambitious paintings, his work showed a gradual shift toward geometric form. He was also active in cultural and professional institutions. In time he fell out of step with the increasingly utilitarian and politicized goals of the avant-garde. He decided to leave the country. Not surprisingly, he chose Germany—the natural destination because of childhood and prewar associations.

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Kandinsky arrived in Berlin with his wife on Christmas Eve, 1921. The next spring he got a teaching job, the beginning of an 11-year association with the Bauhaus, which had been founded by Walter Gropius in Weimar in 1919. Kandinsky stayed until the bitter end, serving under each of its three directors (Gropius, Hannes Meyer and Mies van der Rohe) and following its moves—in 1925 from Weimar to the handsome new quarters designed by Gropius in Dessau, and then in 1932 to temporary quarters in an abandoned factory in Berlin, where it was closed by the Nazis the next year.

Superficially, Kandinsky's employment at the Bauhaus seems an odd choice, on both sides. As a renowned Expressionist painter and a defender of intuition and individual expression in art (he had just left his homeland to prove it), he would seem to have been out of place in an institution devoted increasingly to scientific objectivity, a machine esthetic and utilitarian design. Actually, they made a good match. Kandinsky's paintings had become more geometric and abstract. More important, perhaps, Kandinsky liked to organize his life around small groups of like-minded colleagues; he found the give and take between the Bauhaus masters and the students to be extremely stimulating.

The best times were the Dessau years, when the Kandinskys shared one of the double houses Gropius designed for the Bauhaus masters with his good friend the Swiss artist Paul Klee and his family. Though there were repeated conflicts about the role of pure art instruction at the institution, Kandinsky won all of his arguments on this issue, even with Meyer, who was fanatically opposed to the idea. The continued presence of Kandinsky, Klee, Lyonel Feininger and Oskar Schlemmer on the staff indicated that, at least where painting was concerned, the Bauhaus was able to rise above its ideology.

One thing that Kandinsky shared with most of the Bauhaus masters was his long-standing interest in a union of all the arts. From his early days in Munich he had been deeply impressed by the example of Richard Wagner and his idea of the *Gesamtkunstwerk* (total work of art). In 1928, at the invitation of a theater manager in Dessau, he was able for the first and only time in his life to put his theories into practice on the stage. The occasion was a staged production of Mussorgsky's *Pictures at an Exhibition*. With total control of the lighting and the sets, using two dancers and a variety of moving forms (mostly rectangles or circles painted white or black or reflective colors) that, he said, "swam before my eyes on listening to the music," Kandinsky created the kind of kinetic, three-dimensional, colorful, musical, non-narrative performance that he had prophesied (in his book *On the Spiritual in Art*) as the essence of "the new theater."

Centre Georges Pompidou, Paris

In 1933, his last year in Germany, Kandinsky painted *Balance Pink*, an exploration of color relationships.

An encounter that led to a museum

A meeting with fateful long-term consequences took place in 1929 when the Baroness Hilla Rebay, a 39-year-old artist turned art adviser, brought the American millionaire Solomon R. Guggenheim to visit Kandinsky's studio in Dessau. The meeting was a success, but even before it occurred Kandinsky's thinking and art had been the pre-eminent influences on Rebay's devotion to the cause of a spiritual, wholly abstract art. In the ensuing years Guggenheim and Rebay purchased large numbers of paintings by Kandinsky. In 1939, when they opened their Museum of Non-Objective Art (the forerunner of the Guggenheim Museum of today) in a modest gallery on East 54th Street in New York, Kandinsky's work was its esthetic and spiritual heart.

Thus the current series of monumental Kandinsky exhibitions takes place in precisely the right place, in the spiral building designed by Frank Lloyd Wright on Fifth Avenue. Appropriately, the spirit of the current exhibition is analytical rather than worshipful, complex rather than simple.

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Centre Georges Pompidou, Paris

Yellow, Red, Blue, 1925, one of his major paintings of the period—during his Bauhaus years—embodied many of Kandinsky's theories about the visual effects of colors that he had been teaching to his students.

This approach both enriches and clarifies our ideas about Kandinsky's work. The variety of his efforts is, as always, impressive. In his quiet, complex way Kandinsky reflected the multidimensional drives of early 20th-century culture: he was a poet, editor, organizer, utilitarian designer, printmaker, theoretician, educator. Above all, he was a painter, and his paintings, as ranged extensively at the Guggenheim, make a significant contribution: we can see his work in its parts, as a singular entity, and as part of a larger whole.

In recent years scholars have concentrated attention upon the abstractions of the late Munich period and have discovered a whole set of hidden apocalyptic themes and religious symbols in them. This raises questions about his later works. The argument takes place even in the catalog to the first two Guggenheim exhibitions. Guest curator Clark V. Poling, in the catalog for the present exhibition, takes issue with art historian Peg Weiss, who in the catalog for the initial show sees the hidden image of a guardian figure and a cosmic St. George and dragon in the ostensibly abstract 1925 painting, *Yellow, Red, Blue.*

Can Kandinsky—whose most famous utterance is his question, "The communication of what is secret by what is secret: is that not content?"—have intended hidden religious images in paintings whose very titles (such as *Yellow, Red, Blue*) suggest adherence to basic, nonobjective pictorial principles? This seems entirely possible, if not verifiable, and in the end, perhaps, it is not all that important. From about 1910 to 1944 Kandinsky's works suggest the possibility, if not always the complexity and contradiction.

"Why does the circle fascinate me?" he asked. Because, he said, "of the three primary forms it points most clearly to the fourth dimension." But he also listed what to him were the form's wonderful oppositions: it is the "most modest form but asserts itself unconditionally," it is a "precise but inexhaustible variable," "stable and unstable," "loud and soft," and possesses a "single tension that carries countless tensions within it." Some of the same things can be said of the best of Kandinsky's paintings from Munich, Moscow, Weimar, Dessau, Berlin and Paris.

During his years at Dessau, Kandinsky, intrigued by spatial illusion, painted *Pink Sweet*, 1929.

Solomon R. Guggenheim Museum, New York

Credentials speak

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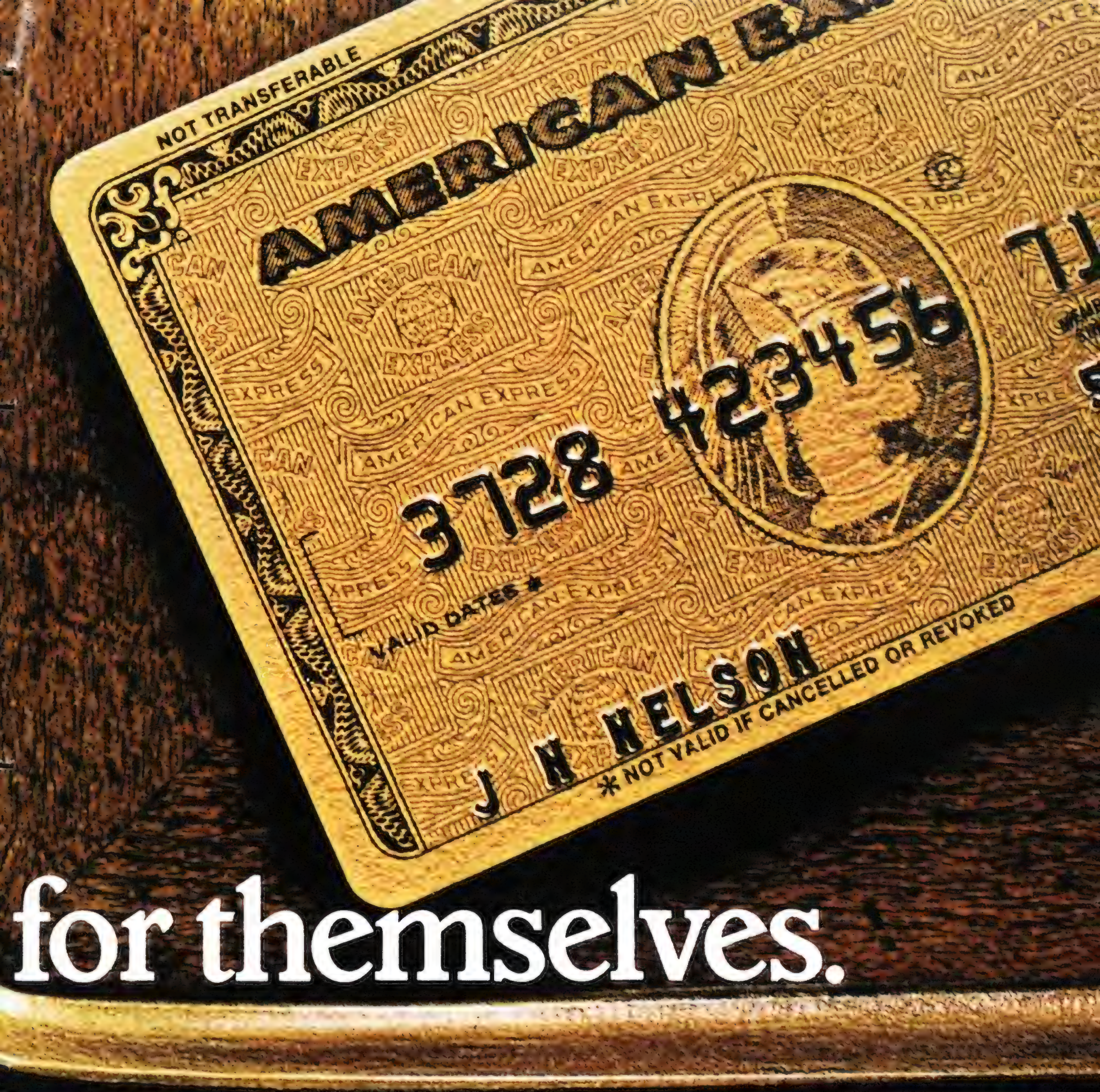

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By Sue Arnold

The British nanny carries on, though she's being updated

Although the classic type is still around, the new breed is exemplified by professionally trained women with a Norland diploma

It is five to four on a bright autumn afternoon in the Scottish border country, and the party from Warner Bros. and I are following the blue-jeaned figure of the Duchess of Roxburghe up a worn staircase in Floors Castle to the nursery for tea. Warner Bros. are here to discuss location shooting for the new film version of *Tarzan*, I am here to interview the tenth Duke about his latest business venture—a country house hotel for sportsmen—but as all visitors to the Roxburghe household will tell you, at Floors everything stops for nursery tea. As we cross the threshold into the nursery, the Duchess calls out, "Hello, Nanny, I hope we aren't late." At a tea table in the corner, dressed in their best bibs and tuckers, waiting for their guests to arrive, sit Lady Rosanagh, four, and Charles, Marquis of Bowmont and Cessford, two, under the ever-watchful eye of Her Grace's indispensable, irreplaceable, pink-uniformed, right-hand aide, Nanny Robertson.

We sit down. Nanny offers tea and little pink cakes. She admonishes Rosie for speaking with her mouth full, she threatens Charlie with bed *this minute* if he continues to make that disgusting noise with his milk. She is in total command. The visitors are enchanted, if at times bewildered by all the mention of Graces—His, Hers and Yours. It is altogether a charming, unaffected and timeless scene which, give or take a duchess, a little pink cake and a party from Warner Bros., is being enacted the entire length and breadth of the country in thousands of households that make use of that most enduring of institutions, the great British nanny.

It used to be easy to define a British nanny—what she stood for, what her role was, even what she looked like. Although she has been on the domestic payroll for centuries, sometimes thinly disguised as governess, lady's maid or wet nurse, it was under the Edwardians that the genre really blossomed. Nannies were laws unto themselves. They did not mix with the common domestic staff, they took meals in the splendor of the day nursery, upon whose door even the mistress of the house might be obliged to knock before entering. They coined their own nursery language, advising their charges to "Go up the stairs, now, to Bedfordshire," scolding that "It will never get well if you pick it" and "Always bread and butter *before* cake."

Nannies were prim in manner, austere in appearance with a tendency to creak when they moved, thanks to a surfeit of stays and starched underskirting. The breed persists. If you stroll through Kensington Gardens hard by the statue of Peter Pan on any sunny afternoon before half past three, you may still see gabardined figures, backs stiff as ramrods, wheeling bonneted babies in prams. And if you're lucky and happen to be standing near a small gate that leads into the grounds of Kensington Palace on the far west side of the park, you may even catch a glimpse of the nation's blue-eyed boy himself, Prince William of Wales, being wheeled out for a turn about the Round Pond by his nanny, Miss Barbara Barnes. At 40 Miss Barnes is hardly elderly and no one would suggest she wore stays. She has the trim, athletic figure of a games mistress, but her career harks back to that of the tradi-

Norland graduate Sarah Kerr, 23, plays with her small charge, Iona Graham, in Kensington Gardens.

Photographs by Patrick Ward

tional Edwardian nanny. She has no diploma in child care and never attended any kind of nursery training college. Her experience includes working for 14 years in the home of Lady Anne Tennant, caring for her children. Lady Anne is a close friend of Princess Margaret and therefore in a good position to pass on her nanny to the young Princess of Wales.

Royal nannies are a race apart. As well as the usual child care expertise, they need above all the ability to hold their tongues, for we have become baby-besotted in Britain and any snippet of information about a favorite teddy bear or a grazed royal knee makes front-page news. Ever since the distressing confidential revelations in print of Miss Marion Crawford, the famous "Crawfie," governess to the Queen and Princess Margaret when they were children, all royal employees must swear an oath of silence when joining the Palace staff. By today's no-holds-barred standards, Crawfie's confessions were pretty small beer. The nearest she got to a Koo Stark exposé was that the little Princess Elizabeth used to unsaddle all her toy horses on the landing at night before going to bed. But once bitten, twice obdurate, is the official Palace line on speaking to the press now. There was the occasion, it is reported, when Master Peter Phillips, Princess Anne's son, went to the local village school in Gloucestershire for the first time, his hand firmly gripped by his nanny. The usual curious crowd had collected at the school gates, plus press and TV reporters, one of whom noticed a piece of sticking plaster on Master Peter's knee and called out "What happened to the kid's leg?" Nanny clamped her lips together and passed on. A friendly policeman offered the information that Peter had fallen off his tricycle on the back lawn of Gatcombe Park the previous day and sustained a small scrape. The nanny rounded on the policeman, advising him to shut up—or else. As far as she was concerned, the scrape was classified information.

Nannies of the more traditional kind discuss one of their charges in London's Holland Park.

Not a word about nursery affairs

I know from bitter personal experience how impossible it is to talk to royal nannies. A couple of years ago I was researching a book on royal children and spent hapless months trying to get through the official red tape to the royal playpens. By pure chance I met a young woman whose father worked on the estate at Sandringham, the Queen's Norfolk home, and who had herself worked as a nursery maid for six years with baby Prince Andrew. Eureka! I thought, sharpening my pencil, but even though the young woman had left royal service ten years before, not a word would she say about nursery affairs. The Danish-born Duchess of Gloucester summed up the difficult position of royal nannies and children when she said, "If you had a son called the Earl of Ulster, wouldn't you prefer to keep as quiet as possible about it?"

Yes, the breed persists, but even in tradition-clogged Britain there has been an update on Mary Poppins which, as well as satisfying the home market, is proving enormously successful abroad. Enter the *trained* nanny, the young woman who has a two-year certificate in child care, who is looking for a well-paid first job with heady career prospects and often an exceedingly comfortable lifestyle, before she herself decides to settle down to married bliss. The epitome, nay, the apotheosis of this new genre of career nanny is the Norland nanny, graduate of the famous Norland Nursery Training College in Berkshire established in 1892 by Mrs. Walter Ward. The Norland training is specific, scientific and professional, and therefore,

Tea in the nursery; a daily ritual at Floors Castle, with the Duchess of Roxburghe joining her children, Charlie, 2, and Rosie, 4. Nanny Robertson is in charge and keeping a watchful eye on manners.

said Mrs. Ward, her graduates should be called nurses, not nannies.

Long before I started employing live-in girls to look after my children, I had heard of these legendary Norland nannies: the Valkyries of the upper-class nursery. They were easy to identify. For a start they wore uniforms, crisp brown dresses with stiff collars and cuffs, sensible shoes and good brown coats. What a Norland nanny didn't know about bringing up baby wasn't worth knowing. Employ one of these and the novice mother need worry her pretty head no more about teething, potty training, tantrums; nanny had learned how to cope with all these little contingencies at college in Berkshire. I remember, years ago as a first-time mother myself, taking my two-year-old daughter to a children's birthday party in deepest Belgravia. The Sheraton dining table had been laid for 22, complete with family silver and double damask dinner napkins. Behind every child, like a soldier on duty, stood a Norland nanny. For some reason one of the nannies was missing and, horror of horrors, the mother was having to look after her child herself, a task she was clearly unused to. Eventually the cavalry in the shape of her Norland nanny arrived. "Oh, Nanny," wailed the young mother. "Thank heavens you've come! Which hand is Lavinia supposed to be eating her ice cream with?"

A visit to the hallowed halls of the Norland Nursery Training College will serve to confirm that its reputation is well-founded. This is a private fee-paying establishment offering, it claims, a much broader training than the National Nursery Examination Board (NNEB) certificate course provided by numerous vocational colleges. The fees are high, but a Norland training is so sought after that the present principal, Mrs. Louise E. Davis, is taking bookings three years in advance. How does Mrs. Davis shortlist her hundreds of applicants? Small, young, forthright and brisk with a primarily academic background, Mrs. Davis says she is "looking for girls with a serious professional approach to their job." A girl who says "I want to be a nanny because I've always loved children" scores no marks at all. That puts *me* in my place. I wrote a piece for a newspaper about nannies recently in which I said that in my experience the best nannies were the ones who (Norland included) quite simply adored kids, not the ones who knew all about smocking and child psychology. I was rewarded with a heap of letters from irate qualified nannies telling me not to be so damned patronizing, being a nanny was as much a profession

Sarah Kerr minds Iona while her sister takes class at the Rambert School of Ballet in London.

as being a teacher. The Norland training embraces every form of practical child-minding. The college has its own day nursery for children up to five, nursery school, and residential facilities where children can board for short or long periods. Students learn such practical crafts as cooking, sewing and laundry, as well as the more rarefied skills of embroidering and smocking and soft-toy making, specialized catering for children's birthday parties and dealing with sick and handicapped children.

Safety is paramount in the teaching

On the day I visited, Mrs. Davis gave me a comprehensive guided tour of the Norland establishment. We looked into the toddler day-care unit where 15 tinies aged between 18 months and three are tended from eight A.M. to six P.M. by two trained staff and four student Norlanders. Three first-year students in brown uniforms were earnestly teaching the kids the rudiments of the nursery song, "The Farmer's in His Den." "It's all right, Edward," one student was saying soothingly. "No one's really going to eat you just because you're the bone."

Farther along was the baby day-care unit. Most of the babies were asleep in their pink and blue cots, checked every ten minutes by an anxious student. Safety is paramount in the Norland teaching. A student who allowed a child to fall out of a high chair wouldn't see the term out. Safety straps and reins *must* always be used. A recent exam question went: "What would you do if you were pushing a pram with a baby in it along a busy road with a small child beside you and the child ran away? Would you leave the pram and follow the child?"

"OK, I give up. What's the right answer?" I asked Mrs. Davis. "The situation would never arise with any of our girls," she replied a little smugly. "A toddler would always be kept on reins."

Upstairs the residential unit, which can take up to 32 short-stay children, had the air of a five-star hotel. Each child had its own well-appointed room, its own personal student to wash, change and feed it, the student sleeping alongside her charge at night. All the children's clothes were handwashed. The golden rule at Norland is *no plastic pants* for children less than one year old. The only thing between a child's bottom and the outside world is a clean toweling diaper.

I asked Sarah Kerr, who received her diploma from Norland last June and now works for a London family, what she remembered most about college days. "Equal mixtures of fun and frustration. Fun because with 140 girls round you, you made some good friends and had some good laughs. Frustration because of the boarding-school atmosphere. I remember being told off one day

These Norland senior students still have ahead of them a three-month stint in a hospital maternity or children's ward and a nine-month probationary post with a family before they get their diplomas.

for having my cardigan sleeves rolled up to the elbows. 'Norland nurses,' said the teacher, 'should always look neat—sleeves finish at the wrist, not the elbow.' "

As well as having to pass written examinations about child care, the students spend three months of the third non-fee-paying year of their training at the children's and maternity wards of various hospitals. The last nine months of their training constitute the proof of the Norland pudding. They take up probationary posts with families. At the end of nine months the employer fills in a lengthy questionnaire and it is only if the student passes this rigorous test that she will be awarded her diploma.

One suspects that in the four years that Mrs. Davis has been principal the image of the Norland nanny as battle-ax has changed, has softened a little. As for the old complaint that Norland nannies are so snobbish they won't wash a teacup if it isn't directly related to the children, Mrs. Davis defends her students. After training intensively for three years, her girls are not prepared to be used as cleaners, messengers and general skivvies. They are professionals. A Norland nanny can expect £48 a week at her first probationary post and up to £100 a week with a few years' experience under her belt. In addition, she receives board and lodging, and often such perks as a self-contained flat, the use of a car, pleasurable holidays abroad with the children, and so on.

For the truly ambitious career nanny there are even richer pickings to be had abroad. Sheila Davis runs London's most up-market nanny employment agency, Albemarle Nannies, with offices in fashionable Bond Street. Mrs. Davis' nannies are all professionally qualified, over 21 and with at least three years' experience in private homes. Her clients include many of the royal households of Europe and the Middle East, as well as the better heeled international families. Mrs. Davis used to provide the Beverly Hills set with proper British nannies, but in recent years has had to drop the

Sue Arnold is a columnist for The Observer, *London, and the author of the recent book* Little Princes.

Updating the British nanny

Four Norland students take as many children for outing in country lane off the school grounds.

Sarah Kerr is busy folding clothes in the nursery while Catherine Graham, 5, rides a hobbyhorse.

American market because of the difficulty in obtaining work permits. A typical Albemarle nanny posting might be in one of the royal palaces of Saudi Arabia, where a nanny could expect to earn $900 a month tax free. She could also be guaranteed a month's sailing in the Mediterranean, regular shopping trips with the family to London, Paris or New York, and an altogether cushy life. Of course there are drawbacks, too. She would rarely if ever get a day off and social life would be almost nonexistent: no drinking, no dancing. It takes resolution to survive that sort of purdah even for $10,500 a year tax free.

In the last ten years the nanny scene in Britain has changed dramatically—ever since Jonathan Gathorne-Hardy wrote his splendid book on the British nanny and, more to the point, ever since I started to employ live-in girls to look after my own children. Mr. Gathorne-Hardy dwells chiefly on the traditional variety, the button-booted, deep-bosomed female who doesn't hold with plastic pants, disposable diapers and junk food. The plain fact is that when it comes to nannies Britain is a nation divided, the division being between grand families who want grand nannies, and ordinary working women who require decent all-

This is only one aspect of their training, which embraces every form of practical child-minding.

round-girl-Fridays-cum-mother's-helpers. The difference, if you like, between Her Grace the Duchess of Roxburghe and me.

Let us deal with the grand family first. Nanny Robertson holding sovereign sway over the Floors Castle nursery is used to the ways of the aristocracy. Her mistress is not a professional working woman, but with a stately home on the scale of Floors, a London residence, numerous committees to sit on, village fetes to attend and as much socializing as a beautiful, gregarious young Duchess can be expected to participate in, she is very busy. Nanny Robertson can count on being in sole charge of Rosie and Charlie much of the time. She came to Floors five years ago, and has since stated plainly that she wishes to remain with the family until she retires, perhaps in 15 years' time. She gets a day off a week, a weekend off a month, a month off a year—far less than the free time some receive, but she does not complain. She loves her job, her employers, her surroundings, and will repay the Duchess with total devotion and loyalty.

Was there any danger, I asked Nanny Robertson, of her taking over as mother figure in the children's eyes? There have been famous historical precedents of all-powerful nannies or governesses who influenced their charges to such an extent that the children's entire characters were affected, and often for the worse, in later life. Lord Curzon writes with feeling about his tyrannical governess who beat him mercilessly, tied him up to chairs, locked him up in the dark and generally rampaged about like some rabid vixen. So terrified were the little Curzons of this harridan, they dared not tell their parents about her for fear of retribution. Fortunately, there are as many examples of kind nannies as cruel ones to cite.

Probably the most famous of all nannies is Mrs. Everest, Winston Churchill's devoted nanny whom he tenderly called Woomany to her face but referred to rather more formally as Everest in letters to his mother. If ever a nanny became a flesh-and-blood mother substitute for a child, it was Nanny Everest for young Winston—his mother Jenny he idolized less as a woman than a saint. So what were the chances of young Charlie regarding Nanny Robertson as a surrogate mother? Nanny Robertson laughed and said there was no chance of that. She knew how to keep the necessary sense of detachment between herself and the children, and I believe her.

And so to the ordinary working mothers who don't live in grand houses and who don't require much more than a jolly young girl to mind the children while they follow teaching, legal, accounting, business or, as in my case, journalistic careers. Ten years ago when I put my advertisement into the personal columns of *The Times* or the "Sits Vac" section of the *Lady* magazine—"Nanny required to look after Chloe, 2"—I could guarantee half a dozen replies from middle-aged matrons demanding what other domestic staff I kept

Mrs. Louise E. Davis, principal of Norland Nursery Training College, chats with some of the students.

It might be even harder if a faithful nanny weren't there to give a youngster a helping hand.

and how often we would be traveling to the country residence. I have learned to adapt. I no longer seek a nanny.

I advertise for a mother's helper, adaptable, willing and cheerful, who will not turn up her nose at ironing my husband's shirts, feeding the cat or nipping down to the nearest carry-out for an emergency meal. The girls I get are in the main unqualified teenagers from the north of England, usually from large working-class families where they gained practical experience in child care by looking after younger siblings. They do not bring with them the sort of loyalty that Nanny Robertson has for the Duke and Duchess. They know that a live-in mother's help job in Chelsea opens doors to real careers like working in King's Road boutiques or maybe even becoming models in glossy magazines, and they are using me and my family as a handy stepping stone to this end. I do not complain. I am happy to pay $50 a week to a cheerful teenager who cannot smock, burns the cheese sauce but gets on with my kids and, above all, fits in with the family.

In ten years I have had ten nannies; some have stayed three weeks, some have stayed three years and become family friends and surrogate aunts to my four children. Of course there have been problems. I have had treasures and I have had trials. There was Rachel from Gloucestershire, a quiet, pretty 17-year-old who brought her mother to the interview, which seemed to me reassuring. Three weeks after she arrived Rachel asked me if she could go to evening cooking classes. Sure, I said, and bundled her off. Two hours later I got a telephone call from the hospital. "Mrs. Arnold? Ah yes, this is just to say we have your nanny in H Ward and will be terminating her pregnancy first thing in the morning. Could you bring her toothbrush in?"

Then there was Jenny from Caernarvon who had mentioned her musical interests during the interview, but it wasn't until she was firmly installed in the spare bedroom that I discovered her instrument was the trumpet. And Jane, dear Jane, from Chipping Norton who dyed her hair green, stuck a stud through her nose and, while we were away one Christmas, moved a commune of Algerians into the house complete with bedrolls and hash. I am not seeking sympathy. Career women with kids get scant sympathy in unliberated Britain, particularly from nonworking mothers, and especially from qualified nannies who purse their lips and murmur "Told you so." Well, you get what you pay for. You'd never catch a Norland nanny playing the trumpet.

Helen Seddon, 20, in the middle of her probationary posting, with Victoria, 2, James, 4, and pony Dino.

An 1869 souvenir case of engravings from photographs by prominent Falls photographer, Charles Bierstadt.

By Gary Walther

Niagara souvenirs: one man's love affair with kitsch

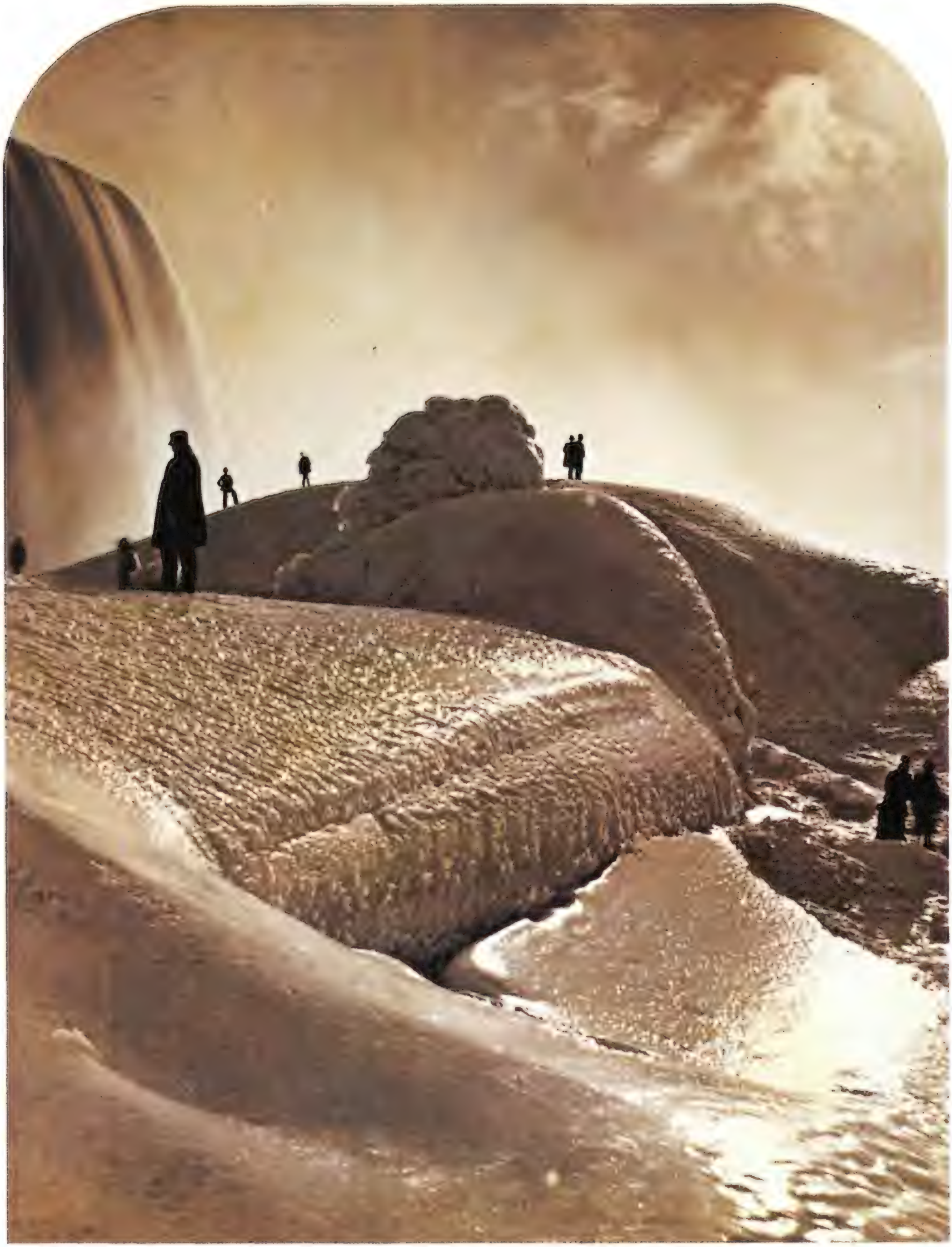
Newlyweds, daredevils and schemers have all been inspired by spectacle of the Falls, the first great tourist attraction in America

Ever since a Recollect missionary named Father Louis Hennepin first saw it during the winter of 1678-79, Niagara Falls has been this continent's greatest show. To be sure, there are grander natural spectacles in North America—the Rocky Mountains, the Grand Canyon, Yellowstone National Park—but none have attracted the lengthy parade of literati, hucksters, celebrities, curiosity-seekers, daredevils and newlyweds that Niagara has.

Niagara isn't the world's highest waterfall (Angel Falls in Venezuela, which drops more than 3,212 feet, holds that distinction), and it can't compete with the Boyoma Falls on the Zaire River in terms of the volume of water that goes over it each minute. But it was this country's first great tourist attraction and it wins hands down over any other cataract in the world for the sheer volume of memorabilia, photographs and other such items it has occasioned. By itself it is a chapter in the popular culture of the United States, and one of its most faithful chroniclers has been Karl Schmutzler, an English professor now retired, who has one of the largest private collections of Niagara Falls memorabilia in the world.

Urbane and scholarly, Schmutzler is known among flea marketers in New England, where he has spent much of his leisure time, as the "Niagara Man." The heart of his vast collection consists of material from the 19th century, when, he says, "Niagara was the greatest attraction in the world." He owns more than 6,000 paper stereographs and 80 glass ones, some 200 prints and a 1,000-volume library.

Schmutzler has visited Niagara Falls some 150 times since he first went there as a child on a vacation in 1929. But he didn't begin collecting Niagarana until 1957. "I was rummaging around in an old antique shop," Schmutzler says, recalling the incident that gave birth to his collection, "and found in the bottom of a box



Bierstadt made stereograph of frozen Niagara River, where visitors crossed from Canada to United States. The practice was discontinued after this "ice bridge" broke up and three people were carried to their deaths.

a large print, extremely dirty and heavily foxed, with the faint image of Niagara barely visible. I bought it for a dollar, took it home, dumped it in the bathtub, poured in half a bottle of bleach and some water and waited to see what would happen." What emerged was a beautiful engraving of the Horseshoe Falls by Frederick Girsch entitled *Der Niagara*, printed between 1850 and 1860.

But to Schmutzler the significance of Girsch's engraving was that it so little resembled the Niagara Falls he knew. "I became curious," he says, "to find out what Niagara had really looked like in the 19th century when it was still considered one of the seven natural wonders of the world." Schmutzler began collecting prints and travel accounts, and eventually stereographs, photographs and paper ephemera. He is currently putting the finishing touches on a book called *A Trip to Niagara in the Nineteenth Century*.

Once he started his collection, Schmutzler quickly discovered that Niagara Falls had been a popular subject for illustrators ever since the 17th century. Europeans often embellished their pictures rather imaginatively. "The oddest illustrations are from European illustrators who had never visited the Falls, but had probably seen sketches," Schmutzler says, holding up an engraving by P. Fumagalli from the late 18th century. It shows an oversized Goat Island, which separates the American and Canadian Falls, and the surrounding landscape covered with palm trees. There are also mountains in the background. (The area is virtually flat.) *Der Wasserfall des Niagara*, a wildly inaccurate engraving, shows the Horseshoe Falls on top of the American (opposite).

It seems Niagara Falls has always engendered exaggeration, and not only from inventive illustrators thousands of miles away. Father Hennepin asserted that the Falls were 600 feet high in his account, a claim that succeeding visitors deflated with gusto. (The height actually ranges from 170 to 190 feet.)

But there was one aspect of Niagara that could not help eliciting hyperbole: the awesome volume of water that went over it day after day. Every visitor commented on the thunderous sound, the billowing mist, the rainbows. "This mighty flow of waters descending with calm magnificence," exclaimed the Irish poet Thomas Moore in an 1804 letter to his mother. "If you fancy the sea pouring down from the moon, you still have no idea of this glorious huge heap of tumbling waters," is how actress Fanny Kemble described the Falls in 1833.

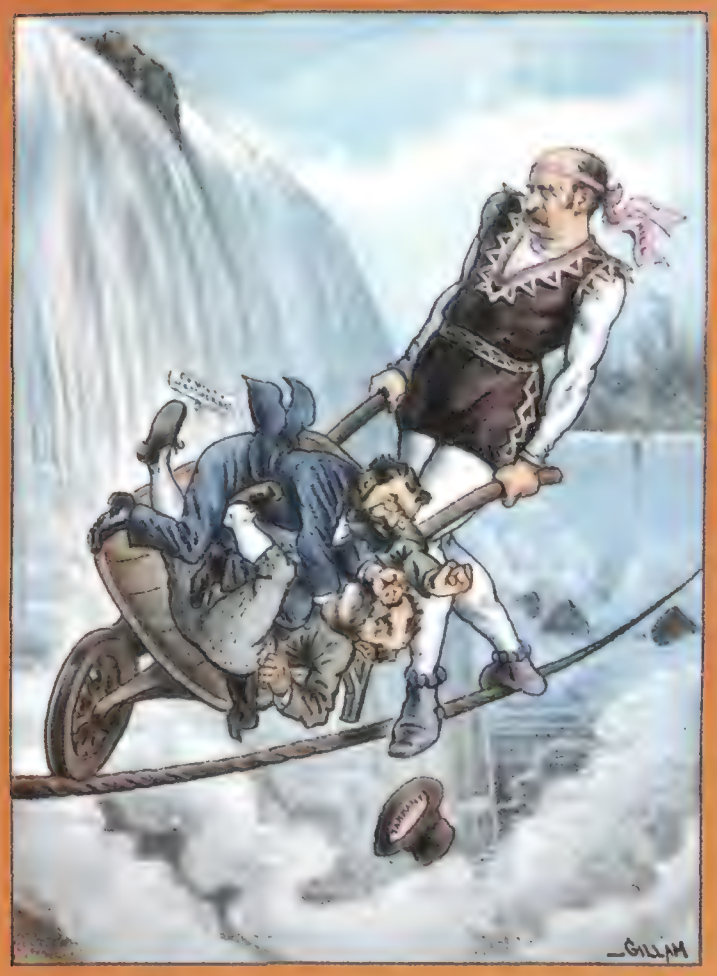
In an era without mass communication, Niagara Falls was known far and wide, and its reputed gran-

Free-lance writer Gary Walther lives in New York and specializes in American history and photography.

P. Fumagalli embellished the landscape with palm trees in his 18th-century engraving.

This painted cup proclaims what it is and dates from early 20th century.

Stunter Maud Willard (right) died while shooting the rapids in a barrel in 1901.

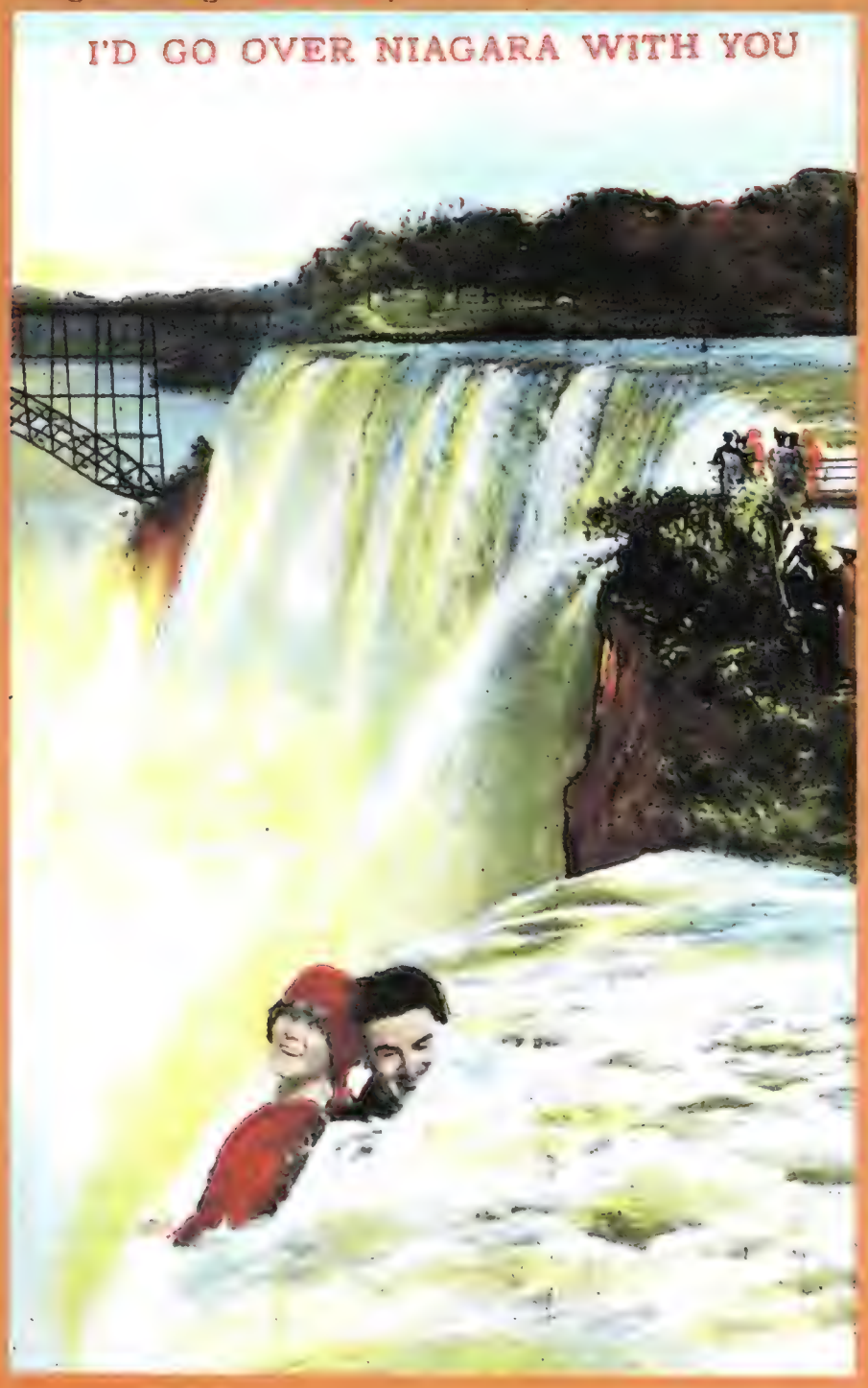


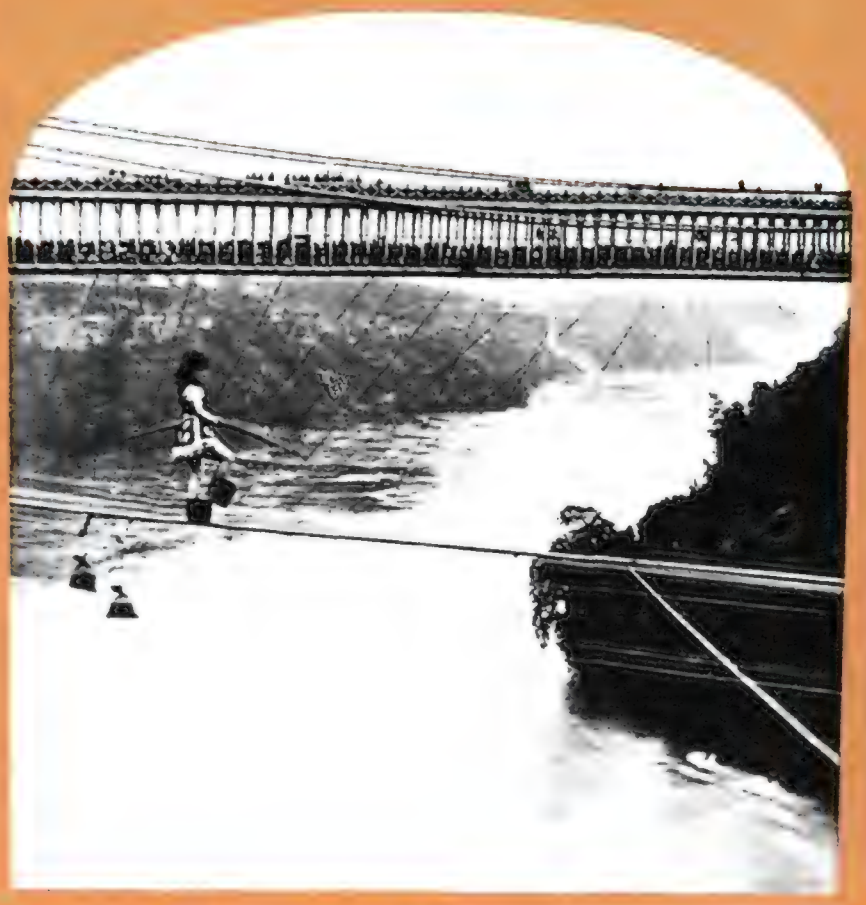
In *Puck* cartoon, daring tightrope walker wheels "shaky" politicians across Gorge.

This European engraving erroneously shows Horseshoe Falls on top of American Falls.

Cataract provided the background and the name of this locally made beer.

Tinted postcard reflects often romantic image of Niagara as honeymooners' retreat.





In July 1876, Maria Spelterini crossed Niagara wearing wicker baskets on her feet.

After a lifetime of collecting, "Niagara Man" Karl Schmutzler has filled his home with his treasures.

deur built up expectations not even it could fulfill. Nathaniel Hawthorne said he put off visiting the Falls because Niagara was the most magnificent of his "treasury of anticipated enjoyments." Hawthorne's account of his trip is part of the voluminous literature of disappointment the Falls has occasioned. "I had come thither, haunted with a vision of foam and fury, and dizzy cliffs," he wrote, "and an ocean tumbling down out of the sky—a scene, in short, which nature had too much good taste and calm simplicity to realize. My mind had struggled to adapt these false conceptions to the reality, and finding the effort vain, a wretched sense of disappointment weighed me down."

If the entries in the *Table Rock Album* are any indication, however, the common man, an increasingly familiar visitor to Niagara after the opening of the Erie Canal in 1827, was not always generous with compliments. The album comprises excerpts from a series of registers kept at the Table Rock House, originally a souvenir store and museum overlooking the Canadian Falls. When he stopped there during his American tour in 1842, Charles Dickens leafed through the registers and found them "scrawled all over with the vilest and the filthiest ribaldry that ever human hogs delighted in."

The *Table Rock Album* is just one of hundreds of kitschy souvenirs spawned by the commercialization of the Falls that Schmutzler has acquired. There are also pieces of gypsum found in large quantities around Niagara Falls that were sold to tourists in the 1800s as petrified mist. And then there are the dozens of china objects, porcelain matchboxes and hair holders, glasses, goblets, plates and imitation chamber pots that occupy cabinet upon cabinet in Schmutzler's home.

Crackpot visionaries and moneymaking schemes

"Most people who have seen Niagara Falls," says Schmutzler wryly, "have seen dollar signs." This is especially true of the crackpot visionaries who have made the Falls the centerpiece of moneymaking schemes of epic proportions. In an old scrapbook, Schmutzler uncovered one $38-million scheme suggested in 1895. Leonard Henkle, a Rochester businessman, envisioned a "dynamic palace" (power plant) stretching half a mile along the lip of Horseshoe Falls.

Photography was invented about the time Niagara Falls was becoming a great tourist attraction. By 1860 more than a dozen photographers were working at the Falls. Thousands of visitors had their pictures taken at Prospect Point and countless others bought souvenir photographs. It is these pictures, thousands of them, that make up the heart of Schmutzler's collection. The photographs show notables and royalty, but perhaps the best of them feature those individuals who have

willingly risked their lives trying to beat the Falls, usually in quest of fame and fortune. Collectively they are known as stunters, and Schmutzler has stereographs of just about all of them beginning with the 19th-century tightrope walkers. The great acrobat Blondin, who crossed Niagara Gorge on a tightrope more than ten times, is seen on one well-known occasion when he carried his manager across, holding the undoubtedly terrified man on his back.

Schmutzler has also accumulated pictures of the daredevils who have shot the rapids or plunged over the Falls in everything from a barrel to a rubber sphere sewn together from old tires. And then there are the miscellaneous objects Schmutzler has picked up that show just how pervasive a symbol Niagara Falls has been. Included is a steamy poster for the movie *Niagara* which shows Marilyn Monroe lying seductively on the lip of the Falls. "I often think it is the most valuable piece I have," Schmutzler says of the poster. "Some Monroe buff offered me $1,000 for it. I bought it for only $5."

For the most part, Karl Schmutzler speaks about Niagara Falls in a scholarly vein: knowledgeably, judiciously, always keeping his enthusiasm within the boundaries of what he has confirmed as fact. But there is one issue on which he is fiercely partisan: the large-scale diversion of the Niagara River above the Falls to produce hydroelectricity, which reduces the water flow—and the grandeur—of the Falls.

The reason rhapsodic 19th-century accounts of the Falls seem so strange to us, Schmutzler believes, is because we haven't seen the Niagara Falls our forebears did. "People who travel to Niagara Falls today," Schmutzler contends, "don't get any idea of why it was a world wonder." Currently, depending on the time of day, the volume of water going over Niagara Falls might drop to one quarter that of 100 years ago.

Despite what he considers the progressive despoiling of the Falls, Schmutzler returns every year. He doesn't look for memorabilia while there. "It is the last place I would find it," he says. He simply does all the things tourists are supposed to do: ride the boat *Maid of the Mist* and take the tunnel trip behind Horseshoe Falls. He also photographs the same places each year. Schmutzler is trying to capture the changing face of Niagara, just as he has assiduously pursued Niagara Falls memorabilia from the past. "I guess the fascination is seeing that great natural wonder as it was," Schmutzler says of his collection, "and as it will never be again."

A $1,000 offer was rejected for this 1952 movie poster, which features Marilyn Monroe lying on lip of the Falls.

On a Normandy beach, in celebration of her daring exploit, Harriet is borne aloft by a cap-waving crowd.

By Terry Gwynn-Jones

For a brief moment the world seemed wild about Harriet

Yet the beautiful American who became the first woman to fly the English Channel went swiftly from triumph to tragedy

Shortly before midnight on April 14, 1912, the White Star liner *Titanic* struck an iceberg in the north Atlantic and plunged two miles to the black abyss of the ocean's floor. It was a day of tragedy never to be forgotten by the relatives of the 1,513 souls lost in history's most shocking sea disaster. Even today the name *Titanic* can bring a hush to conversation among seafaring people.

The loss of the world's first "unsinkable" passenger ship on her maiden voyage was also a tragedy—but of quite a different sort—for Miss Harriet Quimby, an ambitious New York journalist turned flyer. She was not on board when the jagged iceberg sliced through the great ship's hull. Neither were any of her close friends or relatives. Nevertheless, the *Titanic* disaster

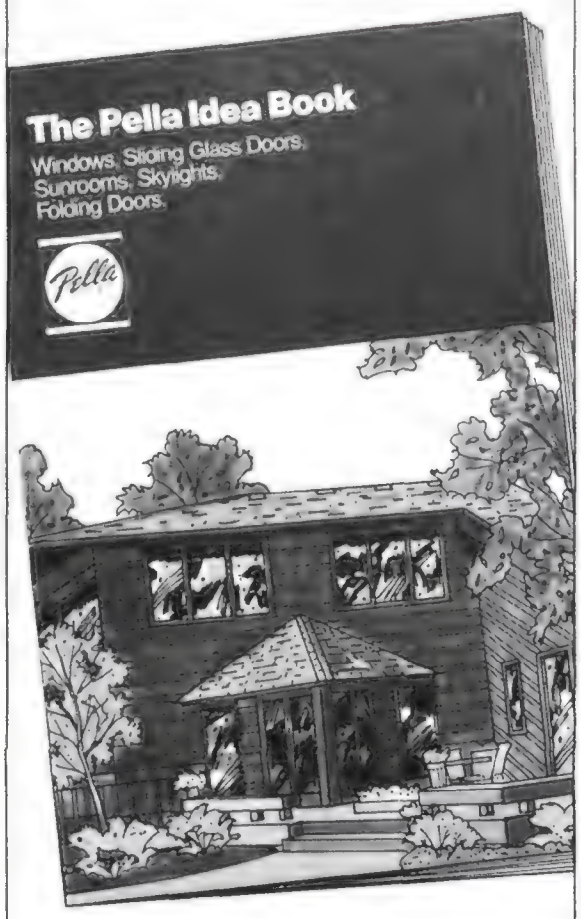
She missed her destination, Calais, by 23 miles, but has just landed safely near fishing village of Hardeloc.

did not damn Harriet a significant place in history.

The SS *Carpathia* had hardly plucked survivors from the liner's lifeboats and icy sea, when Harriet Quimby took off over the white cliffs of Dover in a tiny, unstable monoplane, outward bound on a great aerial adventure. She was attempting to become the first woman pilot to fly the English Channel. Only nine years had elapsed since the Wright brothers' first powered flight; it was just three years since the French airman Louis Blériot created headlines all over the world with the first, seemingly impossible, 22-mile crossing of the Channel. Aeroplanes were still unreliable contraptions powered by small, relatively heavy and often cantankerous engines. Pilots still talked in terms of minutes aloft rather than hours.

Flying, anywhere, was a cross-your-fingers enterprise, which offered an exquisite sense of power and freedom spiced with personal challenge and danger. The fatality rate among the handful of pioneer pilots was horrific (some 100 deaths in 1911 alone). Naturally, aeroplanes were considered no fit place for a woman. It would take the carnage of the 1914-1918 war to bring aircraft design and manufacturing skill to satisfactory levels. Such was the world of aviation Harriet Quimby had chosen to enter.

Harriet was bright. Harriet was beautiful. But little in her early background seemed to point to a dangerous career in the air. Born in Coldwater, Michigan, in 1875, she was the younger daughter of William Quimby, an unsuccessful farmer who had once served



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as a cook in the Union Army. By 1887 the family had joined the westward rush to California and opened a grocery store in the town of Arroyo Grande, about 100 miles north of Santa Barbara. The store soon failed. Eventually they moved to San Francisco. There Harriet's mother, Ursula, took control of the family's extremely shaky fortunes. She manufactured herbal medicines, which her husband sold from the back of a wagon, and augmented that income by making prune sacks for one of the local fruit-packing factories.

As the medicine business prospered, the energetic and ambitious mother determined that her daughters should rise above their humble beginning, and if possible break into San Francisco society. While the girls were still in their early teens she created an aura of mystery about the family's background and encouraged Harriet and her sister to suggest that they came from a wealthy farming family. As the two girls blossomed into stunningly beautiful young women, tales of a European education were added. Though they had

Masterfully at ease, Harriet sat for a picture in the exposed cockpit of a Blériot XI monoplane, the type she used for her flight to France.

As a beautiful New York drama critic Harriet cut a notably elegant figure.

gone to local public schools, the Quimby sisters had the poise and intelligence to carry it off.

It was a time when nice young ladies of good family were educated to early marriage and a life devoted to home and husband. Harriet shocked her parents by deciding to make her mark as a journalist. In 1902 she joined the staff of the *San Francisco Dramatic Review*. Later she worked as a reporter for the *Call-Bulletin* and wrote Sunday features for the *Chronicle*. The glamorous young journalist soon became known about town, and apparently turned heads in some rarefied circles. She became an acknowledged "beauty"—in the age of the Gibson girl—and her portrait hung in the all-male Bohemian Club until the club, and most of its artwork, was destroyed in the great earthquake of 1906.

Obviously intent on a career, she apparently did not allow any serious romantic attachments to interfere

Ex-Royal Air Force pilot Terry Gwynn-Jones writes frequently on aviation. He published Flights to Remember *in 1983.*

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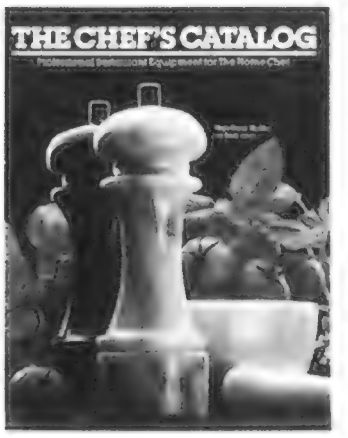

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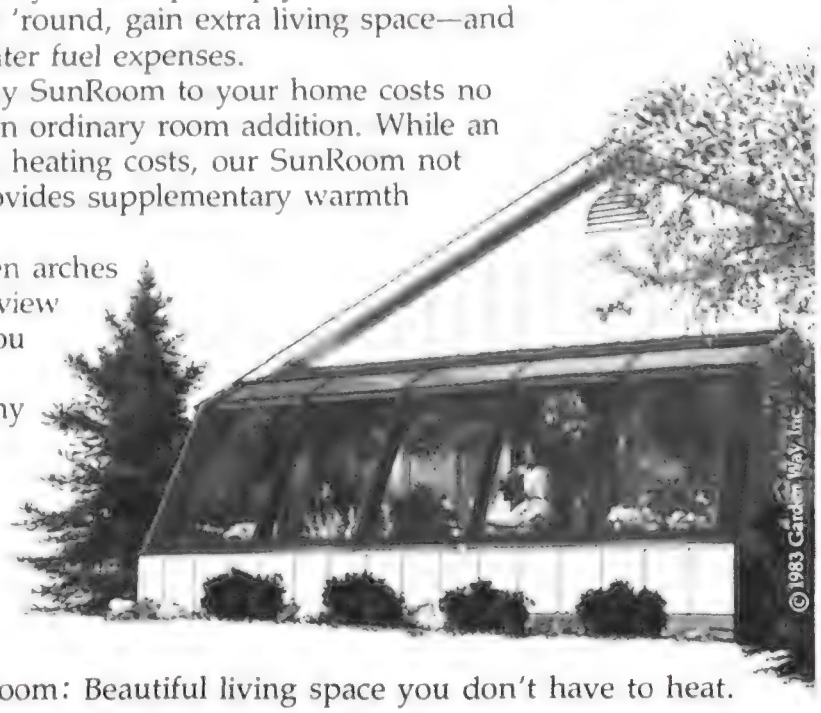

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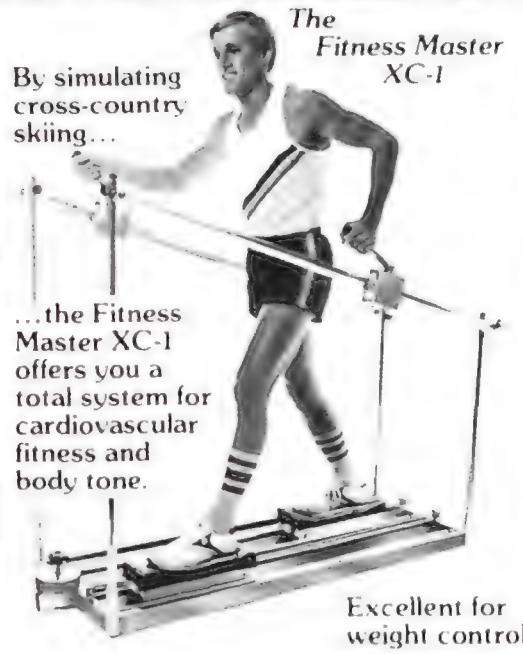
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with her profession. It had been hard enough convincing skeptical editors to take her seriously in the first place. Any hint of marriage and children would have immediately terminated her journalistic career.

Harriet was, in fact, one of the first journalists to use a typewriter. She daringly drove a yellow open runabout around San Francisco and was generally fascinated by mechanical things. But she was also fetchingly feminine. Miss Quimby, an interview in *World Magazine* gushed, has a "brilliant smile, and she runs strongly to overhung bonnets and antique ornaments . . . so that even in business attire her individuality is very distinctive."

In 1903 she won a job as drama critic for *Leslie's Illustrated Weekly* in New York, and the family moved east. In addition to play reviews, Harriet was soon churning out feature articles. In 1910, looking for a dramatic story, she attended a flying meet at Belmont Park. She was particularly inspired by a swashbuckling American pilot named John Moisant, and told him she wanted to learn to fly. Moisant gallantly invited her to join his proposed flying school on Long Island. He was killed in an air crash before she could start her training, but the school opened anyway, directed by Moisant's brother Albert, with a Frenchman, André Houpert, as flight instructor.

Harriet began flying lessons in April 1911. Aware that she was trying to break into a totally male-dominated field, she decided to keep her plans a secret, especially from the press. To conceal her obviously feminine lines she designed a special flying outfit. A long dress made of wool-backed, plum-colored satin, it quickly converted into pantaloons and incorporated a hood which hid her face and hair (p. 126).

Harriet had been airborne only a few weeks when the secret of her new sport became news. A tire blew out

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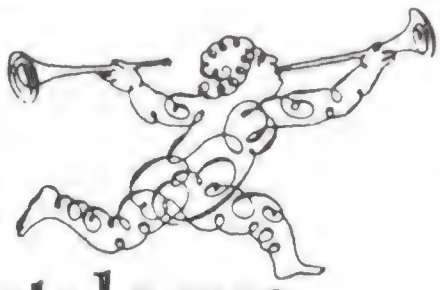

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At aviation school on Long Island, Harriet and Matilde Moisant, another woman student, listen to instructor André Houpert.

as her monoplane was taking off. The undercarriage collapsed and the machine finished in a crumpled heap. Within minutes, reporters were at the scene. To their surprise they found that the uninjured pilot inspecting the damage was none other than the lovely drama critic of *Leslie's Weekly*. Next day's papers told the story of an American woman who dared to learn flying. Though Harriet was dark, subsequent stories called her the "Dresden-China Aviatrix."

At that time male chauvinists contended that women couldn't master flying. Instructor Houpert, however, after working with Harriet, insisted that an aircraft was probably safer in the hands of a woman than with most men he had taught.

After four months and 33 lessons she received her pilot's license. It was the first ever granted to an American woman, and only the second earned by a woman anywhere. (The first licensed woman pilot was the Baroness Raymonde de la Roche of France.) Harriet found her in-flight training had cost about $2.50 a minute, and she was determined to make it pay off. Besides, she had always said she wanted to retire at 35 and do "some serious writing"—though to keep that chronological deadline credible, somewhere between San Francisco and New York she conveniently dropped ten years from her true age.

Her judgment of aviation as a money-making proposition was canny. Americans were in the process of going mad about flying, flocking eagerly to flying meets and daredevil air shows. Leading aviators were receiving $1,000 per performance; $10,000 was not uncommon as prize money for a race. Just a month after getting her license, Harriet thrilled spectators and earned $1,500 for a moonlight flight over Staten Island.

It was December 1911, when she was touring Mexico as a member of the Moisant International Aviators, one of America's first flying troupes, that she decided to reach for world fame by attempting a flight across the English Channel. Hardly more than two years had elapsed since Blériot's cross-Channel flight and only a few flyers had emulated his feat, all men.

She hired well-known balloon designer and pilot A. Leo Stevens as her business manager. Armed with a

letter of introduction to Louis Blériot, the pair sailed for London on March 7, 1912. Once there Harriet got a promise from an English businessman to pay her $5,000 if the flight was a success. She also sold rights to her story to the London *Daily Mirror,* then headed to Paris to order a plane from Blériot.

Posing as ordinary American tourists, Harriet and her manager established their headquarters at the Hotel Lord Warden in Dover. Rumors were circulating that a daring Englishwoman was also preparing to make the Channel flight, so the Americans placed a shroud of secrecy around their venture. Beyond the staff of the *Daily Mirror,* which did not want to lose its costly exclusive by publicizing her trip, only Blériot and a few friends knew of Harriet's plans. Everyone's hopes were dashed on April 2nd, when newspapers reported that an English girl, Miss Eleanor Trehawke Davies, had flown the Channel. She had, it turned out, but only as a passenger in a plane flown by an English pilot named Gustav Hamel. He was promptly invited to join Harriet's team as adviser.

From the start he expressed fears for Harriet's safety and at one stage he pleaded to take her place. His incredible plan was that he should dress in her clothes, secretly take off from England and land on a deserted French beach where she would be waiting to change places with him. Harriet kept refusing this bizarre but seemingly chivalrous offer.

Stormy weather delayed the flight for a week. Then, on Sunday, April 14, the wind dropped for a few hours, enough to permit a takeoff. Harriet, however, refused to fly. "I have made it a rule not to fly on Sunday," she told her stunned manager. The vigil continued till dawn on April 16.

"There was no wind. Scarcely a breath of air was stirring," Harriet later recalled in an article for *Fly Magazine.* "The monoplane was hurried out of the hanger. We knew that

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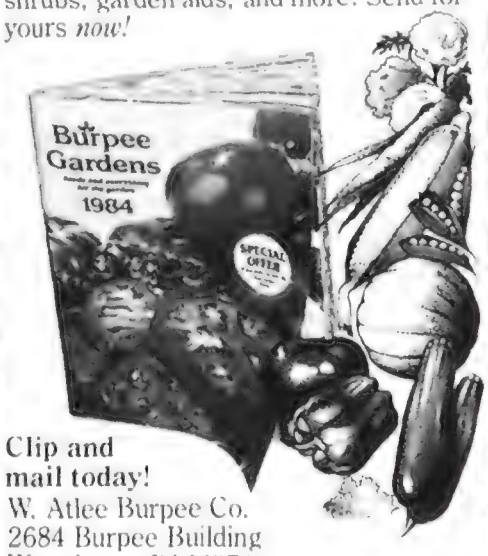

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Gustav Hamel (above Harriet) offered to make the flight disguised in her clothes.

we must hasten, for it was almost certain that the wind would rise again within an hour."

By 5:30 A.M. all was ready. It was cold. Worse, they could now see a bank of fog over the Channel. After a brief discussion Harriet decided to go. Under the satin flying suit she wore two pairs of "silk combinations." Over it came a long woolen coat, then a raincoat and finally a sealskin stole. Hamel helped her into the Blériot's cockpit—a wicker seat set high in the shallow, mostly uncovered fuselage. With no windscreen to hunch behind, and traveling at upwards of 70 mph, she would be at the mercy of wind and weather.

Harriet checked out the aircraft's simple controls—only joystick and rudder bars. Her plane had no ailerons and was banked by using controls to twist the whole fragile wood and fabric wing. At last the mechanic gave a sharp swing to the Chauvière wooden propeller. The little Gnome rotary engine fired once, twice, then crackled into life, sending puffs of oily exhaust smoke whisking back over the six men who grimly held on to the plane. Hamel shouted "Good luck!" and clambered down off the wing.

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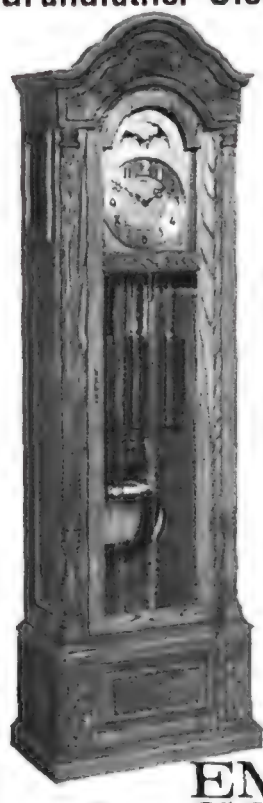

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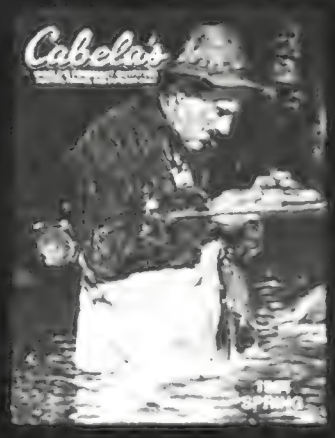

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Seconds before historic cross-Channel takeoff, crewmen hold back the quivering Blériot as Hamel (crouched on fuselage) gives Harriet last-minute instructions.

Harriet signaled the ground crew to let go, waved back once as the Blériot gathered speed, bumping along on its bicyclelike wheels. Tail up . . . a couple of bounces . . . and the "Dresden Doll" was airborne.

"From this high point of vantage my eyes lit at once on Dover Castle," she wrote in *Fly*. "It was half hidden in a fog bank. I felt that trouble was coming, but I made directly for the flagstaff of the castle, as I had promised the waiting *Mirror* photographers and the moving-picture men I should do.

"In an instant I was beyond the cliffs and over the channel. Far beneath me I saw the *Mirror*'s tug, with its stream of black smoke. It was trying to keep ahead of me, but I passed it in a jiffy. Then the thickening fog obscured my view. Calais was out of sight. I could not see ahead of me at all nor could I see the water below. There was only one thing for me to do and that was to keep my eyes fixed on the compass."

By all the rules of good airmanship she should have turned back. Flying through cloud layers was virtually unknown in those days and naturally her aircraft had no blind-flying instruments. Either through good luck or uncanny natural ability, Harriet was able to keep the Blériot on an even keel and, with the compass jammed between her knees, headed in the right general direction.

Despite all the layers of clothing, she was cold. Silently she thanked Hamel for a thoughtful last-minute gesture—he had tied a huge hot-water bottle to her waist. At mid-Channel, her every nerve strained to sense the slightest change in the aircraft's attitude. The concentration was exhausting. Minutes passed like hours. Should she lose control, or her engine fail, the chances of surviving a crash landing in the fog-shrouded Channel were remote indeed.

Her account goes on: "My hands were covered with long, Scotch woolen gloves, which gave me good protection from the cold and fog, but the machine was wet and my face was so covered with dampness that I had to push my goggles up on my forehead. I could not see through them. . . . I knew that land must be in sight if I could only get below the fog and see it. So I dropped from an altitude of about two thousand feet until I was half that height. The sunlight struck upon my face and my eyes lit upon the white and sandy shores of France. I felt happy, but I could not find Calais."

She had missed Calais by about 25 miles, landing eventually on a beach at Hardelot. But it really didn't matter. She had flown the Channel. Within minutes people came running from all directions. Triumphant, she was hoisted shoulder high and carried into town (pp. 112-113).

"They were chattering in French," Harriet wrote, "of which I comprehended sufficient to discover they . . . were congratulating themselves that the first woman to cross in an aeroplane had landed on their beach."

It was little short of a miracle that Harriet made it, considering the fog, her lack of experience, and the fact that she had never used a compass before. No matter now. As she relaxed in her hotel that night, Harriet was confident she had finally "arrived" on the world aviation scene. She could picture the next day's headlines . . . "AMERICAN AIRWOMAN CONQUERS CHANNEL." Tomorrow she

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would be famous, briefly, at least—the most famous woman in the world.

Poor Harriet Quimby. For when the story of her courageous achievement arrived at the desks of the news editors of the world, it was swamped beneath a mountain of copy detailing the tragedy of the *Titanic*. Her front-page story, if it ran at all, was reduced to a few forlorn paragraphs in the back of newspapers people bought to read about the sea disaster.

When the shock of the *Titanic* disaster died down a few weeks later, Harriet did receive some publicity in America. At one interview, with *Overland Monthly* magazine, she officially rejected a suggestion, frequently made by feminists, that she name her machine "The Pankhurst" or "The Catt" (after celebrated suffragettes Emmeline Pankhurst and Carrie Chapman Catt). If she had to choose one, "Catt" might be more appropriate, she noted with an ironic smile, because "really, you'd be surprised how purely feminine a monoplane can be when it wants to."

In a signed article in *World Magazine* Harriet also aired a grievance against Gustav Hamel about whom, up to that time, she had offered nothing but thankful praise. She revealed that just before Eleanor Trehawke Davies became the first woman to fly the Channel—albeit as a passenger—she had divulged her own flight plans to an English pilot whom "I trusted very much." Two days later, she continued, "the aviator (I will not mention his name) took a woman passenger across the channel, robbing me of the distinction of being the first woman across." Whatever Hamel's motives, or Harriet's relations with him, the story casts a curious light on his suggestion that he spare her risks by flying the Channel in her place, decked out in female clothes.

She was also invited to fly at a number of air shows. On June 30 a huge crowd turned out at Squantum Airfield for the 1912 Harvard-Boston Aviation Meet. They came to see America's "greats": "daredevil" Lincoln Beachey, "nerveless" Charlie Hamilton, California's Farnum T. Fish—and the queen of the Channel crossing, Harriet Quimby.

By the second day the meet was in full swing. Harriet was busy. Disregarding its reputation as the trickiest aircraft the French designer had produced, she had purchased a new 70-

Photograph taken just before tragedy shows Harriet's passenger as dark shape at rear of plane, with right arm extended along its fuselage.

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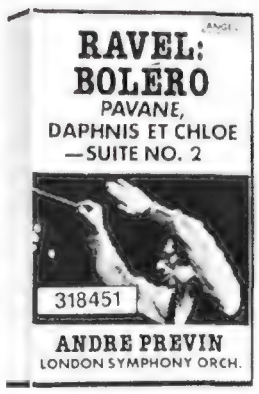

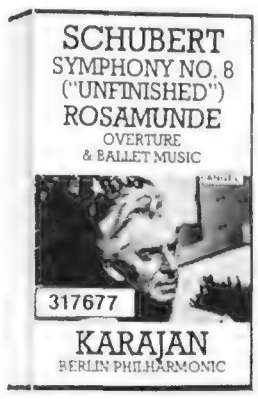

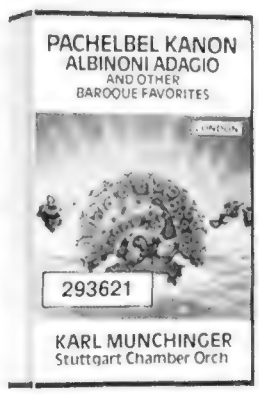

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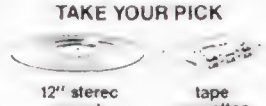

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An unknown man carries Harriet's body from the waters of Dorchester Bay.

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horsepower, two-seat Blériot. Several European flyers had already met their deaths in this plane, thought to be unstable with a passenger on board. But Harriet carried a number of delighted passengers and, between flights, posed for photographers, cutting a glamorous figure in her plum-colored outfit.

Seeking still further acclaim, she had also announced her intention of attacking Claude Grahame-White's speed record sometime during the meet. Late that afternoon she decided to make a trial flight, taking air-show manager William Willard along. Their flight over Boston Harbor lasted about 20 minutes, as the crowd waited to compare her time with the record. Stevens described her return: "As the speck grew larger and larger until the dragonfly outline of the Blériot again shaped itself against the blue sky, we could see that Miss Quimby was coming down, flying at a speed of about 85 miles per hour."

Officials and stretcher-bearers rush forward. Next day the air meet went on.

Suddenly the Blériot seemed to dip dramatically, nose pointed downward, tail thrust upward. "The next instant we saw a body (Willard's) hurl itself upward out of the machine, apparently leaping fifty feet in the air, describe an arc, then come plunging downward well ahead of the monoplane. Instantly Miss Quimby righted the machine. But a moment later the Blériot again dipped, stood in a perpendicular position with its nose down and the tail up, then turned completely over. Then Miss Quimby, flung from her seat, dropped, her body whirling over and over. She was plunging downward even before Willard's body struck."

The crowd hushed. Then screams raced through the stands. Many covered their eyes. But most people, unable to look away, watched horrified until the two bodies had disappeared in a spray of water about 200 feet from shore. "My God, they're killed," a man shouted. Women fainted. Wil-

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lard's son led the rush to the water's edge. Harriet's manager, Stevens, collapsed. A doctor pronounced the flyers dead. Both had broken backs.

Many theories were put forward about the cause of the accident. But America's great aircraft designer Glenn Martin probably came closest to the facts. He attributed the tragedy to the new Blériot's inherent instability, compounded by Harriet's excessive speed of descent.

The saddest part of the whole affair was that it need never have happened. No matter what triggered the Blériot's sudden pitch down, had the pair worn seat belts Willard would not have been tossed overboard, thereby putting the machine totally out of balance and flinging Harriet to her appalling death. But in 1912 seat belts were not popular with pilots and most aircraft did not have them.

Harriet Quimby was one of the long list of casualties of aviation's age of innocence. Yet she courageously opened the door for the great women pilots who followed.

Radiant Harriet, in the plushy pilot's costume she designed, puts best foot forward in publicity poster issued well before her great Channel flight.

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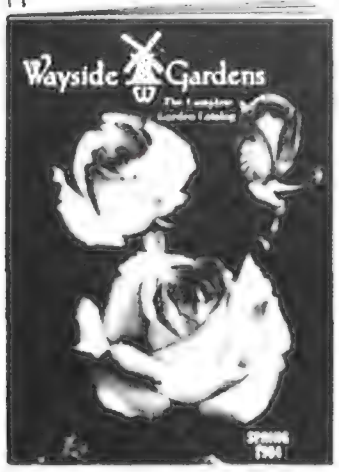

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Book reviews

A Vanished World
Photographs by Roman Vishniac
Farrar, Straus & Giroux, $65

Roman Vishniac's collection of photographs is an unforgettable family album of the traditional world of East European Jewry. Whoever turns the pages of his book becomes a witness to a civilization that was swept under a tidal wave: the Atlantis of our day, its doom brought about by humans.

Where the word is inadequate, the image can do the job. Vishniac's photographs have the elemental power of great art. The faces and the gestures of the people he portrayed stay with us. This is a book you keep wanting to go through.

It is hard to look at the people in the photographs and not to think about the fact that most of them must have been killed: the rabbis and the beggars and the fools, the porters and the farmers, the shoe merchants and the shoemakers, the grandfathers with backs bent by the sorrow of centuries and the small children born with fear in their eyes. From the Vistula to the Danube, there are no more Jewish townlets and villages, no Jewish quarters in the big cities. The great rabbinical seminaries, the bustling Jewish shops and marketplaces, and the tiny village synagogues are no more. It is indeed "a vanished world."

Vishniac took the pictures as he walked across Poland and Lithuania, Romania and Czechoslovakia. That was between 1934 and 1939, just before Hitler's hordes marched across Europe. Many of Vishniac's people seem possessed of a profound sadness—it is as if they had known the fate that awaited them.

There is a grainy realism to Vishniac's photographic style. We can almost finger the coarse textures of coats and shawls; the layers of fabric worn by the people seem more related to tree bark than to the well-pressed wool suit worn by an occasional elegant passerby.

There is barely a hint of a smile on any of the faces. The eyes peer at us suspiciously from behind ancient casement windows and over a peddler's tray, from crowded schoolrooms and desolate street corners. But, unmistakably, these people belong to one another; the photographs testify to a community unified by piety, scholarship and a common view of life.

Like Renaissance paintings, Vishniac's portraits express character and destiny, and the landscapes in the background serve as commentaries almost heraldic in their symbolism. The facades of the houses are tumbling, layers upon layers of paint are peeling everywhere, and under the once graceful lintels are graffiti and grime. The city courtyards where the children are supposed to run free and play are joyless, even prisonlike; the markets lack trade and life; the horse-drawn village wagons are empty of produce and seem to be stuck in the mud.

Vishniac's camera caught Jews in their moments of contemplation and despair, as well as in their heavy-footed movements. Men and women, young and old

Warsaw boy, 1938, signals his father that the pogromists are closing in on him.

Church of the Ascension, Kolomenskoe, commemorates birth of Ivan the Terrible.

alike, trudge in rain, snow and sleet, across grids of cobblestones and rivulets of mud. They hunch their shoulders—to keep warm and perhaps to appear smaller, less conspicuous. Their figures bend in the wind, and one can sense the chill in the air. But even in the stillness of a photograph, they are in a hurry, always in a hurry. There is work to be done, prayers to be said. Life must be lived, and the young must be taught how to live.

Charles Fenyvesi
Editor, *Washington Jewish Week*

Gold in Azure: One Thousand Years of Russian Architecture
William Craft Brumfield
Godine, $60

There can hardly be a cultivated Westerner who is unaware of the Russian contribution to music and literature. The works of Dostoevsky and Mussorgsky, of Tolstoy and Tchaikovsky have long since become a familiar part of our cultural landscape—as have the plays of Chekhov and the ballets of Petipa. Though Russian painting and sculpture are less well-known, the significance to the development of 20th-century art of figures like Kandinsky, Tatlin, Malevich and Archipenko is universally acknowledged.

Of Russian architecture, however, the West is largely ignorant—principally, no

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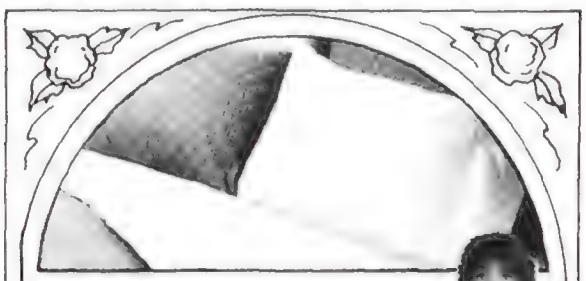

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doubt, because of its relative inaccessibility, but also because so little of what has been written about it is addressed to the general reader (SMITHSONIAN, March 1983). Whereas most people would have no trouble identifying St. Basil's Cathedral in Red Square, Moscow, only a specialist could be expected to know the names of its architects, Barma and Postnik.

As a consequence, *Gold in Azure*, which seeks to make up for this long-standing neglect of an important subject, deserves a particularly warm welcome. Wide-ranging and informative, it is almost certainly the first book in English to be entirely devoted to the history of Russian architecture as a whole. Moreover, though based on sound and detailed scholarship, it is couched in language that renders it accessible to anyone with a serious interest in the fine arts.

In addition, the book is organized in such a way as to make the development of Russian architecture both comprehensible and easily memorable—that is, geographically, rather than chronologically. As with any survey of Russian architecture, the first part of *Gold in Azure* is necessarily devoted to ecclesiastical buildings. As Brumfield points out, few structures other than churches were made of masonry until the end of the 17th century. Thus, hardly anything of a secular nature survives from before 1600.

Until the predominance of Moscow was firmly established at the beginning of the 16th century, architecture, like painting, remained Byzantine in character, and any evolution it underwent was essentially of a regional kind.

Despite the presence in Moscow during the 15th century of Italian architects like Aristotele Fioravanti, who designed the Cathedral of the Dormition in the Kremlin, Russia remained virtually unaffected by the profound philosophical and artistic changes that went by the name of the Renaissance. Only with Peter the Great (1682-1725) did the country's cultural isolation end. Through Peter's determination, Russia shifted with astonishing speed from a self-sufficient culture, medieval and ecclesiastical in nature, to one dependent on the West, and, like the latter, overwhelmingly secular.

In this transformation, architecture played a key role. The city of Saint Petersburg, founded in 1703, became the most important emblem of the new outlook

introduced by Peter the Great. Soon, baroque palaces rose inside the city and in the surrounding countryside, Western in inspiration, but marked by a distinctively Russian exuberance. The summer palace at Tsarskoe Selo, for instance (now called Pushkin), which was reconstructed for Peter's daughter, the Empress Elizabeth, is painted blue and white, with dark green atlantes on the ground floor—originally these were gilded—and extends for almost a thousand feet.

By the time of Catherine the Great (1762-96), the neoclassicism of her favorite architect, Charles Cameron, proclaimed the virtues of rationalism. In the aftermath of Napoleon's defeat, the grand vistas and monumental public buildings of Alexander I—including such masterworks as the Bourse, the Admiralty and the enormous Winter Palace Square—gave expression to the country's increased confidence. In similar fashion, the eclecticism and national revivalism of the late 19th century bespoke a loss of assurance and direction. In the aftermath of the Revolution, Moscow briefly led the way in innovation, until Stalin destroyed any hopes for an architectural rebirth.

All this Brumfield covers with assurance, albeit with necessary concision. In less than 400 pages the author not only surveys a thousand years of architecture, he also illustrates it with nearly 500 plans, engravings and photographs. The latter were taken by Brumfield himself, between 1970 and 1980, when carrying out research for *Gold in Azure*, and give the book its ultimate distinction. The color photographs, in particular, are beautiful and revelatory. Even if the text were less interesting than it is, they would be a sufficient reason for acquiring *Gold in Azure*.

Dale Harris
Adjunct professor of art history
Cooper Union, New York

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has been a vocal Civil Rights activist and has worked for a Headstart program in rural Mississippi. Her credo is both universal and uniquely specific: "I am preoccupied with the spiritual survival, the survival *whole* of my people. But beyond that, I am committed to exploring the oppressions, the insanities, the loyalties, and the triumphs of black women."

In this first collection of her miscellaneous nonfiction prose—essays, reviews, letters and speeches written or delivered during the last 17 years—both Alice Walker's impressive range and her passionate demand for racial justice are vividly displayed. She identifies the central focus of black literature as its interest in continuous "struggle" for "some kind of larger freedom," and celebrates the lives and works of strong people like the 19th-century Shaker visionary Rebecca Jackson and the neglected American black novelist Zora Neale Hurston, in whose work Walker finds "racial health; a sense of black people as complete, complex, *undiminished* human beings" (Hurston, a recurring figure in these pages, is evidently the standard Walker has meant to live up to).

Several of these essays are more overtly polemical, and more challenging. In "The Civil Rights Movement: What Good Was It?" Walker lambastes disaffected "white liberals and deserting Civil Rights sponsors," acknowledges the enduring influence of Martin Luther King, and argues the movement's historical importance: "It broke the pattern of black servitude in this country." Her trip to Cuba in 1977 resulted in a long, enthusiastic endorsement of that country's progress following Castro's revolution.

Her essays on women's experiences and women's rights are bracingly complicated, argumentative and resonant. She stresses the need to encourage creativity in contemporary black women, if only to atone for old social attitudes that "stifled" their mothers and grandmothers. She notes how black and Jewish women share a strong consciousness of oppression and injustice and writes movingly of mutually sustaining relationships with her bright young daughter and with the memory of her hardworking mother.

Walker is impatiently critical of imperfectly committed people. She criticizes light-skinned novelist Jean Toomer (author of *Cane*) for "passing" as white, and objects to the ritual denigrations of "black blackness" even in novels by black writers. Her accusatory directness energizes her style (a mixture of colloquial speech with rhetorical, almost oratorical, fervor)—but it also betrays her into occasional stridency ("I would level this country with the sweep of my hand, if I could"), dreamy homages to "the primordial, the Edenic, the Goddess, Mother Africa," and her invention of the buzzword "womanist" to denote her ceaseless concern with the welfare of women.

Like most writers, Walker is best when she's most specific. She uses her own personality and experiences adroitly, letting us see how she's affected by returning to the backwoodsy part of Georgia where white writer Flannery O'Connor and Walker herself both had lived, or by interviewing the widowed, saddened and deepened Coretta Scott King. She worries over why black people seem uninterested in the antinuclear movement—and decides she must distance herself from what seems a generalized "hope for revenge" against the white race. She confesses to serious doubts about the validity of her work ("... I felt Art was not enough and that my art, in particular, would probably change nothing"), yet comes away from that crisis persuaded that "... there is a reality deeper than what we see.... But to some extent, it can be written." In this fervent, moving book—which adds up, really, to Alice Walker's autobiography—it *is* written, on the whole wisely and well.

Bruce Allen
Maine literary journalist, contributing editor, Saturday Review

Adam's Luxury and Eve's Cookery
(Facsimile of 1744 edition, author unknown.)
Prospect Books, distributed by University Press of Virginia,$22.50

One delightful way to imagine how it felt to be alive in 18th-century rural England is to learn how food was grown and prepared for the table. This facsimile edition of a vintage garden and kitchen guide evokes the feel of loamy soil between the fingers and the hearty smells of a wood-fired country kitchen.

When a group of modern urban dwellers sat down recently at a Washington, D.C., dinner party to sample "pippin tarts" and mushrooms "farced," or stuffed,

with seasoned meats, they were pleasantly surprised, on the whole. The dishes, prepared according to recipes from this charming treatise, were subtly seasoned and decidedly old-fashioned. All that was served was eaten with enthusiasm, except for one portion of the well-cooked, orange-flavored apple tart, on which one diner commented simply: "Plain apple pie is better."

Although the authors are unknown, it may be assumed that Part One, which deals with cultivation and care of the garden, was written by an English country gentleman. Part Two, which offers recipes for garden produce, ideas for fruit and vegetable preservation, and a section on the "Physical Virtues of all Sorts of Garden-Roots and Herbs," may have been written by the gentleman's wife. Compiled for rural householders of the time, the book is perhaps more usable now for its instructions on gardening than for its recipes, which require vast quantities of suet, butter, salt, cream and sugar.

Organic gardeners will find the clear instructions for location, scheduling, warding off pests and holding heat in the soil of great value. An interesting section describes 60 fruits, vegetables and herbs, and how and where they should be planted, followed by a calendar that tells what must be done each month to prepare, plant, tend and harvest the plot.

Instructions for the recipes are less precise, as is cooking time. The author instructs that apples should be boiled for pippin tarts "in as much Water as will just do," or to add "such Spices as you like" to pickle "Collyflowers," and to cook dishes until done, however long it takes.

Regardless of how or whether the information is used, the book is charmingly written. Its simple language tells us a great deal about country life of the time.

Typical of the cook's writing style is a recipe, obviously a favorite, for cream of fruit: "Take Goosberries, Currants, Raspberries, Mulberries, or almost any Fruit you will; sprinkle them with Rose-Water, and press out the Juice. Draw the Milk to them hard out of the Cow's Udder; sweeten it with a little Sugar, and beat it well with Birchen Twigs till it froth up; then strew over it a little fine beaten Cinnamon, and it will be excellent."

And so it is.

Suzanne Staples

Washington, D.C.-based writer

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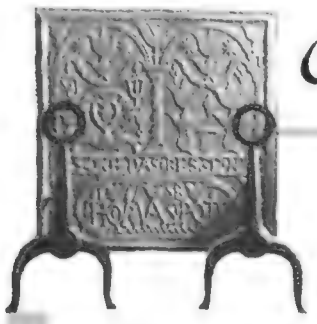

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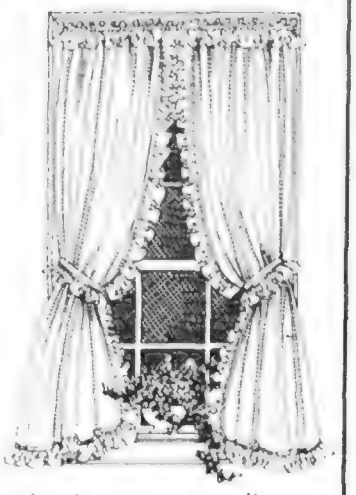

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Additional reading

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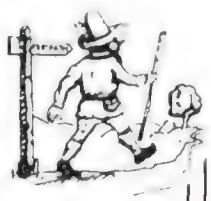

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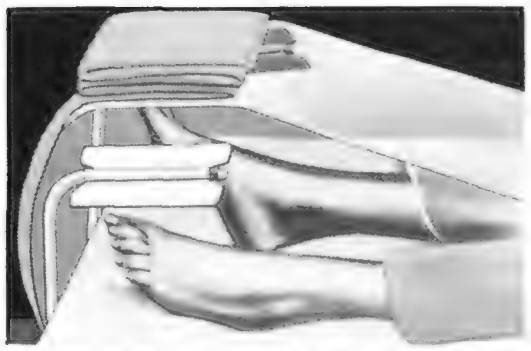

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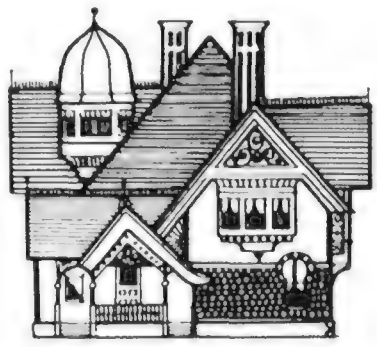

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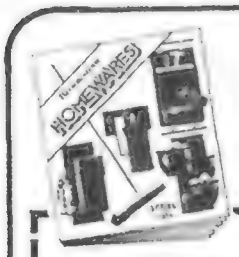

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To dramatize the unsettling fact that one pair of mating cockroaches, if all hatchlings survived, would account for 130,000 in three generations, the Exhibits people at the Museum of Natural History asked Sheila Mutchler, then administrator of the Insect Zoo, to put together a "cockroach kitchen" (below). With the help of Elmer's, forceps, and staff and loyal volunteers, 70,000 German cockroaches from the USDA's Beltsville, Maryland, entomology lab were glued in place. Most enterprising were some teenagers, who inscribed "Hi, Mom!" and a giraffe in cockroach. Despite adult revisionists, Sheila swears she can still find Mom and the giraffe.

January exhibits and events

National Air and Space Museum
The Space Shuttle Revolution (January 25; 8 P.M.) NASA administrator James A. Abrahamson examines the craft's impact on space exploration.

National Museum of Natural History
The Nazca Lines: Ancient Peruvian

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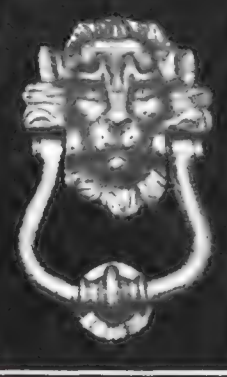

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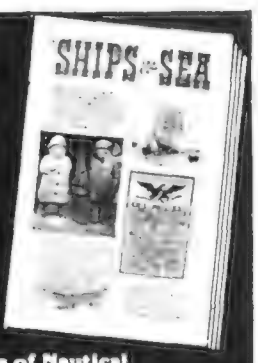

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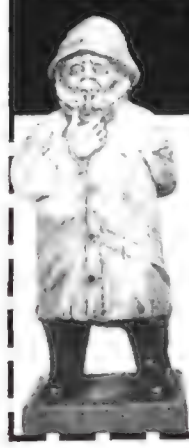

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Cooper-Hewitt Museum (New York)
American Enterprise: Nineteenth-Century Patent Models (January 17-April 1) Models for several hundred inventions.

Hirshhorn Museum & Sculpture Garden
Dreams and Nightmares: Utopian Visions in Modern Art (through February 12).

National Museum of American History
Inventing Standard Time (through May 21) Sixty-seven objects and documents commemorate 100th anniversary.
The Naming of America (runs indefinitely) Centers on unique 16th-century world map, possibly the first to use the name "America."

National Museum of American Art
The Prints of Howard Norton Cook (January 27-May 13) Sixty-six works delineate skyscrapers of New York City and Southwest Indian life.

National Portrait Gallery
Portraits in Motion: "Big as Life" (Fridays and Saturdays, January 6-21) Miniseries celebrates tall tales, epics, songs from America's folk heritage.

Freer Gallery of Art
Early American Collectors of Japanese Art (January 10; 8:30 P.M.) Talk by Julia Meech-Pekarik, Japanese art scholar.

National Museum of African Art
African Islam (through April 22) Includes 130 textiles, charms, masks, puppets.

Smithsonian events

For price information and tickets to Resident Associate events, call 357-3030:
London Palaces and Gardens: Conserving Crown Properties (January 9; 8 P.M.) Slide-illustrated lecture by British architect Charmian Lacey.
Smithsonian Exclusive: Thai National Dance Troupe (January 27, 7:30 P.M.; January 28, 7:30 P.M.) This year's only North American performances include the 700-year-old dance, *Dvaravati.*
Nadine Gordimer's South Africa (Four Tuesdays, beginning January 10) Seven films based on works by writer Gordimer.
Splendid Empire of the East (January 28) All-day seminar on the history and cultural heritage of the Ottoman Turks.

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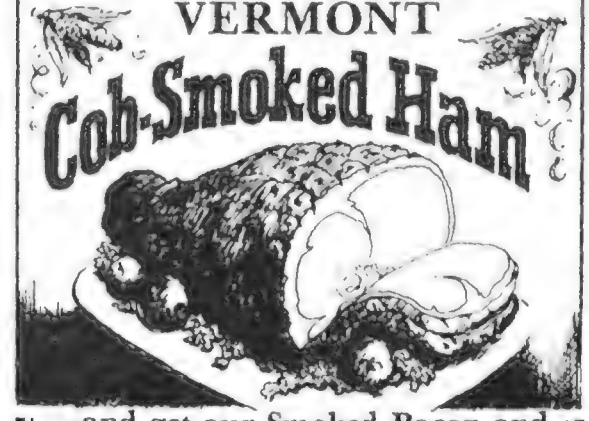

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lectures, seminars and workshops when the Regional Events Program travels to Roanoke (February 8-12) and Salt Lake City (February 24-March 2). The Roanoke program features lectures on nature photography, Appalachian art; lectures on Polynesian art and plate tectonics highlight events in Salt Lake City. Associates living in both cities should have received invitations by now. For further information, write: Regional Events Program, A&I 1208, Smithsonian Institution, Washington, D.C. 20560.

Smithsonian on the air

Radio Smithsonian: Features on this weekly half-hour program include the story of the first map to use the name "America," and some true (and tall) tales about America's folk heroes.
Smithsonian Galaxy: Short radio features explore history, science, art.
Here at the Smithsonian: Two-minute features present Smithsonian activities.

To find out what stations in your area carry these radio and TV programs, write: Office of Telecommunications, MNH, Room C222B, Washington, D.C. 20560.

Smithsonian Institution Traveling Exhibition Service

SITES circulates exhibitions to hundreds of cities outside Washington. To sponsor a show in your community, write: SITES, Smithsonian, Washington, D.C. 20560. Here are some January exhibitions:
Miami Beach (January 21-March 11) *The Precious Legacy: Judaic Treasures from the Czechoslovak State Collections,* Bass Museum of Art.
Kingsville, Texas (January 21-February 19) *South of Winter: Scenes from Aransas Wildlife Refuge,* John E. Conner Museum.
Urbana, Illinois (January 7-February 5) *Franklin Delano Roosevelt: The Intimate Presidency,* World Heritage Museum.

Membership benefits

A pre-visit packet, filled with helpful information for Associates planning to visit the Smithsonian, is free; send postcard request or phone Associates' Reception Center, Smithsonian Institution, Washington, D.C. 20560 (202) 357-2700; for hearing impaired, TDD (202) 357-1729.

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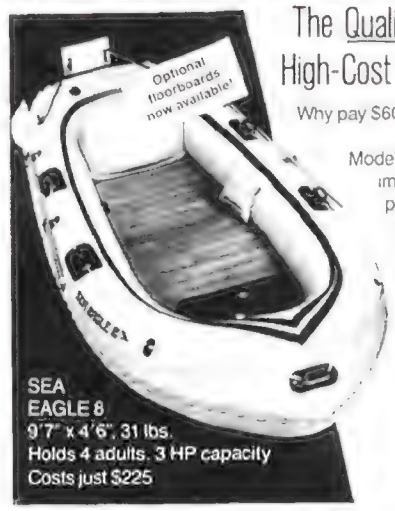

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In selecting 136 works, curator Valerie Fletcher found two key passages in *1984* that summarize the essence of the exhibition. The first speaks of the early 20th-century vision of "a future society unbelievably rich, leisured, orderly and efficient—a glittering world of glass and steel and snow-white concrete." Here we find the Italian Futurists, the Russian Suprematists, Americans Hugh Ferriss and Charles Sheeler, and many others.

The second passage in *1984* describes a world disillusioned by the Depression, World War II and the atomic bomb—"a world of monstrous machines and terrifying weapons . . . warriors and fanatics marching forward in perfect unity, all thinking the same thoughts and shouting the same slogans." The works here—by Peter Blume, Juan Genoves, George Tooker and two dozen others—are a wrenching jolt after the utopian flights.

"Dreams and Nightmares: Utopian Visions in Modern Art" runs through February 12.

Constance Bond

Metropolitan Museum of Art, New York

Dreams: new city of Italian Futurist Marchi, 1919 (left); Hablik's abstract house, 1921.

Nightmares: terror, foreboding in Liebmann's falling bodies and Tooker's *Government Bureau*.

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Okefenokee April 7-14: Canoe through this beautiful wildlife refuge with moss-draped cypress trees and an array of springtime flowers and birds.

Crafts Today April 26-29: "1984 Forum on 20th-Century American Glass" in Washington features collections, studio tours and lectures on glass from Tiffany to contemporary.

The Civil War in Virginia May 2-11: From Richmond to the Shenandoahs, follow the route of the eastern campaigns with lively lectures depicting the story.

Arches and Canyonlands National Parks May 10-17 or September 20-27: Hike through Utah's incredible landscapes on this sequel to our Bryce and Zion trip.

California Dream May 11-19: Travel from San Francisco through Northern California focusing on writers who shaped the state's image from 1800s to the present.

Kentucky May 17-25: Visit historic homes in Louisville, Lexington and Shakertown, plus renowned craft centers in Berea.

Crow Canyon Archaeology May 20-27 or August 5-12: Join archaeologists near Mesa Verde, Colorado, for a dig at an ancient Indian site.

Treasure-Houses of Early America June 1-8: Using Wilmington as a base, explore the rich legacy of American antiques and architecture from the renowned Winterthur collection to the charming homes of New Castle.

Connecticut Antiques June 17-24: Discover New England's heritage while learning about architecture and decorative arts in the 18th-century villages of Litchfield, Wethersfield, and Farmington.

Alaska June 29-July 13: Cruise the Inside Passage, enjoy five days at Camp Denali, a wilderness retreat in the shadow of Mt. McKinley,and visit the Eskimo villages of Kotzebue and Nome.

Delta Queen October 18-26: Steam up the Mississippi from New Orleans to Memphis with two renowned southern historians.

Washington "Anytime Weekend": Brighten your winter with an economical weekend visit to your choice of Smithsonian museums. Package includes hotel, meals, sightseeing and exclusive tour of Smithsonian castle. Reservation and payment must be received at least ten days prior to arrival.

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Zapotec and Mayan Mexico March 8-20: An adventure tour with a Mesoamerican specialist. Discover the rich archaeology and colonial cities of Oaxaca, San Cristóbal de las Casas, and Campeche, traveling from highland to rain forest to the Yucatán peninsula.

Morocco March 8-24: Explore the vibrant imperial cities of Marrakesh, Fez, Rabat, and Meknès and the powerful beauty of historic desert and mountain villages.

Ancient Civilizations March 11-31: A unique study voyage aboard the *Argonaut* traces the development of Western civilization with visits to historic sites in Egypt, Jordan, Israel, and Greece.

Rouen and the Norman Countryside March 31-April 15 or October 6-21: The ancient city of Rouen, capital of lush Normandy, provides a superb setting for walking tours, museum visits and special excursions nearby, including Norman churches, elegant beach resorts and Monet's Giverny.

Canals and Old Masters April 10-24: Art museums, historic tours and spring flowers highlight four days in Amsterdam. Then sail by riverboat to explore the cobbled streets of medieval Dutch and Belgian port cities, plus Brussels.

London and the English Countryside April 29-May 13: Specialized countryside travel seminars follow an eight-day program of walking tours, theater, lectures, and excursions in England's capital city.

Springtime in Greece May 18-June 2: A full program in Athens is followed by visits to the renowned sites of ancient civilizations when the countryside is a paradise of wild flowers.

History and Romance of the Rhine May 14-29: Following a program in Zurich and Basel, embark on our chartered ship for a seven-day study voyage to the great castles and cathedrals on the Rhine.

Swiss Countryside May 26-June 10 or September 1-16: Explore the majestic, romantic mountain world of Switzerland's Bernese Oberland while residing in Lenk.

Wild Highlands of Scotland May 31-June 18: Based in a castle, observe shy wildlife and the brooding landscapes of loch and moor. Visit the Isle of Skye and meet local residents to learn about this remote and historic region.

Seminar in Florence June 8-24: Study the Florentine Renaissance while living in a 15th-century villa. Take part in lectures, language classes and field trips into the Tuscan countryside.

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Selected Studies Seminars

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French Impressionist Painting March 4-9: Using slides of the world's great collections, William Kloss discusses the masterpieces of Monet, Degas, Renoir and others. Includes in-depth tours of famous paintings in Washington museums.

Connoisseurship of Rugs April 8-13: Prized rugs from the Textile Museum—the only museum in the West devoted to rugs from virtually every region of the world—are used to illustrate the rich designs and techniques of the major rug traditions. These masterpieces, as well as others from fine museums and private collections, will be analyzed as great works of art and considered in their historical and cultural context. Also includes care and repair of rugs, the antique and semiantique rugs which are collectible today, and a round-table discussion of participants' rugs.

Gardens by Design April 29-May 4: Celebrate spring in the outstanding gardens of the Washington, D.C., area with their profusion of flowering shrubs, trees and plants. Experts focus on the art of planning and designing gardens—whether small or large, public or private—in in-depth lectures and tours of major horticultural sites in and around Washington.

In Tucson, Arizona

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By Bernard Kalb

Admiral Byrd recalled, but through a veil of cashmere

At Abercrombie & Fitch in Washington a while ago, I noticed an announcement about A & F's celebrated "safari" cloth: "Since 1892 adventurers like Admiral Byrd, Ernest Hemingway and Amelia Earhart have turned to Abercrombie & Fitch for proper outfitting." Innocent bit of advertising, you might say, but it had a devastating impact. Hemingway? Okay. Earhart? Fine. Byrd? Great. But A & F had committed an unforgivable omission. *Me.*

It all started in 1955 when, as a young reporter for the *New York Times,* I was asked if I'd be interested in an assignment abroad. "Antarctica," the editor matter-of-factly explained. The assignment was to accompany America's most famous polar explorer, Admiral Richard E. Byrd, on an expedition—"Operation Deep Freeze"—to the South Pole.

At an Army-Navy surplus store I purchased a heap of antifreeze haberdashery: tufted jacket, rubber thermoboots, cotton sponge socks, fur hat with flaps, waffle-weave underwear. But when I'd hauled the stuff back to the office, a globe-trotting colleague was appalled. The only route to Antarctica, he explained, lay through Madison Avenue and 45th Street—via Abercrombie & Fitch, to be exact.

At Abercrombie's, overwhelmed by the panorama of adventurous necessities, I tried to be casual with the salesman.

"How about one of these?" he asked, pointing to a rack of luxurious parkas.

"Already have one." And so it went until the salesman whisked out his pièce de résistance. "No one," he said triumphantly, "has ever frozen to death in *this*!"

This was a two-piece set of cashmere long johns. Naturally I was familiar with cashmere sweaters and scarves. But cashmere underwear at $99 the pair was a new cultural experience.

"Send the bill to the *Times*," I said.

By December 17th my new cashmere long johns and I, accompanied by Byrd, and the ships of Navy Task Force 43, reached McMurdo Sound, 12,000 miles from Abercrombie & Fitch. Byrd soon chose Kainan Bay in the towering Ross Ice Shelf as the location for Little America V.

I was tempted to break out my cashmere in honor of the 67-year-old admiral's return to the site of previous triumphs. But when a group of us helicoptered in, joining him on the shelf, for some reason I'd left the cashmere off.

"I'm the mayor of this place," Byrd sang as we stood on ice that, over the years, had entombed his earlier Antarctic residences. Freezing winds of up to 50 miles an hour stiffened a newly erected U.S. flag in the sky. It was A & F weather, all right. But by then it was too late for me to do anything about it.

After we had choppered back aboard ship I was more than slightly frigid—so I reached into my duffel for the long johns. They radiated warmth; I cuddled them. It seemed the height of selfishness to keep the cashmere to myself. I invited a few bunkmates to peek. They were awestruck. Gathering around the cashmere was to become a ritual. On Saturday nights, against a background of noisy icebreakers, bulky garb and a totally male world, the cashmere almost gave us the feeling of being in mixed company.

Word of my long johns circulated in the task force. Even the Admiral heard of them and expressed an interest in seeing them. He announced an official visit to inspect my ship. It made a fine cover story for a rendezvous with the cashmeres.

Wearing a reindeer-skin suit, the veteran of the Antarctic was piped aboard with proper ceremony. Then he picked his way to our sleeping quarters. I brought out the long johns. His eyes widened. "What's it made of?" he asked.

"Cashmere," I replied.

"The devil it is!" he exclaimed, using one of his favorite expressions.

In a way, that was, for me, the climax of the voyage. I had introduced a boyhood hero to a new adventure. After that the long johns took on an almost spiritual significance. To have slipped into them just to get warm would have been an act of desecration. Antarctic winds cut to the bone, but the cashmere went unworn.

Months later, when Task Force 43 got home, I found myself strolling into Abercrombie's with the cashmere on my arm. Since the long johns had not been worn, the store was willing to take them back. More than two decades later, in the fall of 1977, the New York branch of A & F was closed. Bargain hunters descended on the store. The fate of my abandoned long johns haunted me. Had they been resold during the intervening years? Or had they survived on the shelf, only to be thrown ignominiously on the final heap of sale items? The thought of going to see for myself was unbearable.

And now, to run into that sign in Washington's A & F. How could they go to the trouble of *listing* Byrd, Hemingway and Earhart—and then so cavalierly overlook a fellow adventurer? It was unforgivable. I decided never to set foot in the store again. Unless, of course, *if,* in simple fairness, A & F should decide to expand the list. Abercrombie! Fitch! Are you there? Hello? Hello?

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